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ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



Norse Sea Goddess:
Louis Iselin
Awarded Barnett Prize
At National Academy
See Page 5



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"Circus"

JON CORBINO

- (1) "Stampeding Bulls" recently purchased by The Toledo Museum.
- (2) "Bathers' Picnic"—Lippincott Prize and Museum Purchase, Pennsylvania Academy of the Fine Arts.
- (3) "Harvest Festival"—Obrig Prize, current National Academy Exhibition and election as Associate of the National Academy.
- (4) Private Collections—Six recent purchases.

This is the record of the past few months

His recent work including (1) and (2) above

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Another Tale of Two Cities

“EVERY DETAIL of operation of an ultra-modern dairy from the feeding, cleansing and milking of a herd of 400 cows three times every day, to the pasteurizing, irradiation, chilling, bottling and delivery of milk in a \$500,000 exhibit” will be seen at New York World’s Fair of 1939, according to the morning mail.

“One of the finest exhibits of old masters, contemporary paintings, prints and decorative arts ever seen on this continent” is promised as a highlight of San Francisco’s 1939 Golden Gate Exposition, according to a dispatch in the same mail.

Four hundred cows are to be washed and milked and then returned to their stalls in New York, as an art exhibit, insured at well over 20 millions, hangs in California. Special alfalfa will be shipped from Colorado to New York, as the Louvre sends to San Francisco its *Dame en Bleu* by Corot; its *Self Portrait* by Vigee Lebrun; an Ingres and a Manet.

Following a bath which each cow will undergo before milking, each will be dried with its own sterilized towel by white-frosted Borden attendants in New York, while visitors in California will be shown the greatest Michelangelo statue to come to America, the *Crouching Youth*, lent by Russia, together with a number of other famous art works from the Hermitage.

Old masters in the California exhibit will comprise about 10 per cent of the display, Oriental art 25 per cent, contemporary European painting 30 per cent, and contemporary American work about 35 per cent, while in New York it is expected that each cow will yield about 20 quarts per day.

Featuring the California exhibit is the central theme of the Pacific Basin’s cultural unity which will be dramatized for the first time. Art from the entire ring of nations and peoples that border the Pacific Ocean, east and west, will be assembled to illustrate the affinity long known to scholars. Dr. Langdon Warner, director of the Fogg Museum, has been granted a two year leave of absence to arrange the exhibit.

Back in New York, one of the features of the milk display will be an apparatus known as the bull exerciser. “It may be likened to a five-ribbed umbrella without a cover, set up vertically and revolved by a slow motion motor. A bull is attached to the end of each of the moving arms by a line from a ring in his nose.

“As the device goes round and round, so must the bull. . .”

What about an art exhibition at your fair, Mr. Whalen?

London vs. New York

ANOTHER great art collection in America is to be liquidated on the auction block—that of the late Mortimer L. Schiff which will be scattered to the four winds at Christie’s in London next June. Mr. Schiff, a member of the great banking firm of Kuhn, Loeb & Company, lovingly collected Flemish primitives, Italian majolica, Limoges enamels and French 18th century paintings over a period of 50 years. His son, whose chief recreations in life are given as horses and polo playing, states as his reasons for selling his father’s art properties abroad, the “specialized nature” of the collec-

tions and his belief that there is a better market in London.

Mr. John M. Schiff’s interest in polo rather than in art is his own business—important only in that it illustrates once more the difficulty love of art encounters in passing unto the second generation, and demonstrates to the art merchants that they must eternally cultivate new collectors, as the famous ones of the past pass on. His explanation for holding the auction in London, however, is a dogmatic statement that cannot go unchallenged.

Whether the Schiff collection would have realized more in New York than in London is a topic of controversy on the “street.” While it is a question that can never be definitely settled, several facts indicate that the collector’s son was ill-advised.

William Randolph Hearst’s collection of old English silver was another “specialized” collection. Yet when it was sold at Sotheby’s in London on Nov. 17, it brought but a fraction of the original cost to the American publisher. The 83 items realized £22,000, whereas only 32 of them cost £25,000 when acquired by Mr. Hearst’s agents in London auction rooms in 1930 and 1931.

Another “specialized collection”: Edward Wenham, London correspondent of the New York *Sun*, reminiscing in an idle moment between sales, recalls the high prices of the 1,600 lots of English porcelain collected by Tom Cannon and sold at the old Anderson Galleries in New York. “What wonderful porcelains those two sales offered,” writes Mr. Wenham, “and what enthusiastic bidding.” This January, another Tom Cannon collection of porcelain was sold, this time in London. “But,” writes Mr. Wenham, “there was no trace of that enthusiasm which greeted the sales at the Anderson Galleries ten years ago.” The highest bid was \$295 for a pair of Chelsea red anchor figures in the Chinese style.

In the light of these facts, it would be a good idea for the owner of an important collection to seek, before selling, the advice of reputable dealers and museum officials, and not rely entirely upon the judgment of lawyers. Blackstone and art are horses of different colors.

Clearing the Air

THE “left-wing” has made a gesture to meet the “right-wing” more than half way in the controversy over the Federal Arts Bill.

On page 26 of this issue is printed a letter from the Executive Secretary of the Federal Arts Committee, stating the acceptance by that body of the conditions laid down by a group of Philadelphia artists and described editorially in the March 15th issue of THE ART DIGEST.

These conditions as outlined in the “Philadelphia Plan” remove all the major objections which the conservative and “middle” factions have advanced—union regimentation of art, permanent and indiscriminate relief, lack of democratic administration, political control, etc.

THE ART DIGEST, because of those obvious dangers, strongly opposed the Coffee-Pepper Bill. If these dangers are eliminated in a compromise draft of the bill, as promised by the Federal Arts Committee, it will just as strongly work for its passage, and urge the conservative and “middle” factions to accept the gesture of the opposition.

Let us hope that it is not too late now to do what should have been done months ago.

The artists have had their inevitable family quarrel. Now let them assemble ’round the council table, join forces, and arrive at a common means of achieving a common goal—a healthy state of contemporary art in America.

If after this gesture, the conservative and progressive factions continue to hold aloof, then it will no longer be necessary to ask—

Who killed Cock Robin?



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THE READERS COMMENT

Who Is An Artist?

Sir: Your editorial "Who Is an Artist" is very persuasive and apparently explains the core of the matter of the "artist" and his relationship to our democratic government—volumes can and have been written by philosophers, art critics and politicians: very commendable, it makes entertaining or serious reading for some people and dabblers in art.

But you have consistently missed the real issues: the first is a simple matter of economics, the economy of artistic resources of the nation and the concentration of this wealth; the second, the guarantee of economic stability for the artists. The former has proven to be a vast resource of the nation by the production of thousands of pictures. The latter is as necessary to the artist as it is to any worker.

Your emphasis of the fact that there is "mass confusion" and "mass mediocrity" is unfortunately true, and upon fair analysis the issue is that there is real friction, real battle between the forces who wish to keep art and "definitions" for the few; and those who have sincerely devoted their lives and art for the whole of the people—I ask you, which is more democratic?

The organizations who are against this government bill or any bill have the kind of leadership that would keep artists "starving" like in the "pre-emancipation" days, waiting for a crumb from some millionaire; they would restrict the work of a genuine artist to the parlor where art becomes a unique "decor" or a "dash of raspberry red."

At a time when all united strength is needed to create for the first time a department of art in our Government, I am astonished that THE ART DIGEST resorts to humorizing a situation rather than to urge real combined effort to promulgate its merits. The need for a Department of Fine Arts is more pressing than definitions of an "artist."

—MANUEL J. TOLEGIAN, New York.

Defining an "Artist"

Sir: "Who is an artist?" Congratulations, and I submit my definition for your consideration:

Artist (as relates to painting and sculpture): One who portrays nature successfully.

Only the portrait painters and portrait sculptors are trying to do that now. Imagine an artist commissioned to paint a portrait of the Honorable Sol Bloom, and the finished product resembled Adolf Hitler? The artists of today may fool the government, or the judges, but they will never fool the public.

—ARTHUR W. HODCKINS, Washington

Something Badly Needed

Sir: There seems to be no union catalogue where lecturers on contemporary art can find a complete list of just what slides exist of the painting and sculpture of living artists, and on what terms each can be borrowed, rented or bought. Most museums, colleges, art associations and commercial houses who rent slides own a smaller or larger number, but it would be a big convenience if there existed a union catalogue so that one could see at a glance just what slides are obtainable. To make such a catalogue would not be a very large undertaking, but to be really valuable it should be published each year.

—MARGERY RYERSON, New York

Helen Boswell and Paul Eldr.: Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United

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The Art Digest

General Offices
116 East 59

Twenty Issues
per year \$3

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 1st April, 1938

No. 13



Upheaval: GLEB W. DERUJINSKY (A.N.A.)
Awarded Elizabeth Watrous Prize



South Pass City: OGDEN PLEISSNER
Awarded Second Hallgarten Prize

National Academy Extends Generous Hospitality to Young Blood

To SCOFF at the National Academy has long been the fashionable attitude to take by those "in the know" in New York's large yet close-coupled art circles. During the past few years, however, a more progressive note has been creeping into the annual exhibitions at the Fine Arts Building and the scoffing has become steadily fainter and, of late, slightly defensive. The "news" this year is that the 113th edition of the Academy's time-honored annuals has been greeted with critical approval other than that of Royal Cortissoz, unswerving defender of craftsmanship in the fine arts.

With the lone exception of Jerome Klein of the *Post*, each art writer found something good to say about the Academy show, which is current until April 13. The only change observed by Mr. Klein was the official changing of the name "National Academy of De-

sign" to simply "National Academy." It seems that "Design" had outgrown its definition.

The distribution of the 18 honors, totalling \$4,500, saw younger artists, those on the sunny side of 35, winning 50 per cent of the awards—a numerical refutation of the charge that the Academy "feeds upon itself." The decision of the jury of awards—Ivan Olinsky, Ernest L. Blumenschein, Harry Watrous and F. Ballard Williams—was praised by Henry McBride of the *Sun*. "What does not always happen at the Academy," wrote Mr. McBride, "happens there this year; the wise distribution of the prizes constitutes the 'news.'"

To Frank Mechau's large, horizontal composition of untamed horses being herded into corrals went the \$700 Altman landscape prize. More of a decorative design for a mural than pure landscape, this work by the 35-year-old Westerner has as its theme the characteristic

horses that figured in his WPA mural sketch with which he won his first national laurels. Mechau, twice a Guggenheim Fellow, was elected an associate of the Academy last year.

Winning the \$700 Altman prize for figure or genre painting is the *Spanish Sisters* by Abram Poole, who seldom reaches for public acclaim. It is described by Royal Cortissoz of the *Herald Tribune* as "beautifully drawn, especially in the folds of the long dresses. It has elegance and distinction and, finally, the pictorial quality which counts for so much in portraiture." Henry McBride of the *New York Sun* commented on the "nicely dressed" girls: "They are, possibly, not so wonderful as the three princesses, sisters to King Zog, who have been creating such a stir here these last few days, but still they will do."

Henrik M. Mayer, 29-year-old assistant di-
[Please turn to page 7]

Last of the Wild Horses: FRANK MECHAU, JR., (A.N.A. Elect), Altman Landscape Prize of \$700



1st April, 1938



Goose Hunters: RANDALL DAVEY (A.N.A.)
Thomas B. Clarke Prize



Adventure: CHARLES S. CHAPMAN (N.A.)
Awarded the Carnegie Prize



Anteater: ERWIN SPRINGWEILER
Awarded the Speyer Prize



Tom McCann: BERNARD M. KEYES
Awarded the Proctor Portrait Prize



Seascape: HAYLEY LEVER (N.A.)
Awarded the Palmer Prize



Eastside Market: JEROME MYERS (N.A.)
Awarded the Isidor Medal



Spanish Sisters: ABRAM POOLE (A.N.A.)
First Altman Figure Prize of \$700



Wagon 97: ROBERT WEAVER
Awarded Third Hallgarten Prize



Picnic on the Allegheny: HENRIK M. MAYER
Second Altman Landscape Prize of \$300



The Pretty Book: SIDNEY E. DICKINSON (N.A.)
Awarded Maynard Portrait Prize



Enrica: JERRY FARNSWORTH (N.A.)
Second Altman Figure Prize of \$300

1st April, 1938



Barn Dance: CLYDE SINGER
Awarded First Hallgarten Prize



Old Smuggler's Cove: JONAS LIE (N. A.) Awarded Saltus Prize

National Academy

[Continued from page 5]

rector of the John Herron Art School of Indianapolis and a graduate of the Yale School of Fine Arts, won the \$300 Altman landscape prize with the green and gold *Picnic on the Allegheny*, termed by Edward Alden Jewell of the *New York Times*, "a robust piece of painting in somewhat the Bellows tradition." Jerry Farnsworth's *Enrica*, which might be described as having the spaced composition of Robert Brackman, the lighting of Raphael Soyer and the subject matter of Alexander Brook, won the \$300 Altman figure prize. In the past Farnsworth has been accorded the Academy's Hallgarten prizes of 1925 and 1927, the Clarke prize, the Proctor prize and the Isidor medal.

Although the large naturalistic seascape of Frederick J. Waugh captures much attention at the show, the churning bit of sea and rocks by Hayley Lever was judged the winner of the \$600 Edwin Palmer Memorial Prize for the best marine painting. Charles S. Chapman's illustrative and sun-flecked sporting picture *Adventure*, (a woodland stream, a canoeist and a fisherman) won the Carnegie prize of \$300. To Sidney E. Dickinson's loose-lipped youth reading *The Pretty Book* went the Isaac N. Maynard prize of \$50 for portraiture. This none too brilliant young man seems to be saying "Hully Gee," according to Mr. McBride, who adds that he "has no suspicion of anemia and probably has more

red blood corpuscles coursing through his veins than anybody else in the Vanderbilt Gallery."

One of the outstanding canvases in the show is the well-assembled and multi-colored *Harvest Festival* by the 32-year-old painter Jon Corbino, which was awarded the Adolph and Clara Obrig prize of \$400. This canvas by Italian-born Corbino, who is a double Guggenheim winner and a candidate for associate membership in the Academy, is described by Mr. Cortissov as "a composition a trifle over populated yet adroitly put together and possessed of a liveliness alike in color and in brushwork not to be withstood. There is exceptional talent revealed in this performance."

One of the youngest exhibitors, 29-year-old Clyde Singer of Ohio, who has already started to pick off important prizes, won the \$175 Julius Hallgarten prize with the lively and rustic *Barn Dance*. The second Hallgarten prize and \$125 went to Ogden Pleissner's brilliantly lighted study of shacks and shingles called *South Pass City*. Only 32 years old, Pleissner is represented in the Metropolitan Museum and has been voted a candidate for associate membership in the Academy. Robert Weaver won the third Hallgarten award and \$75 with the dramatic red circus *Wagon 97*. Touching the very end of his thirties is Bernard M. Keyes, instructor at the Scott Carbee School of Art in Boston, who was awarded the Thomas R. Proctor \$200 portrait prize for *Tom McCann*. Keyes, also a candi-

Harvest Festival: JON CORBINO. Awarded Obrig Prize



date for associate membership, won the Fourth Clarke Prize at last year's Corcoran Biennial.

Although it was not announced just what the unusual sculpture *Anteater* has to do with humaneness to animals, it won the Ellen P. Speyer Memorial Prize of \$300 for 33-year-old Erwin Springweiler. The Helen Foster Barnett Prize of \$150 for the best sculpture by an exhibitor less than 35 years old went to Lewis Iselin for *Norse Sea Goddess*. (See cover of this issue). The Elizabeth N. Watrous Gold Medal for sculpture was given to the vigorous female nude, *Upheaval*, by Gleb W. Derujinsky. Randall Davey of Santa Fe won the Thomas B. Clarke prize of \$125 for an American figure composition with *Goose Hunters*. Jerome Meyers took the Isidore Medal for the best figure composition with *East Side Market*, and the Academy's president, Jonas Lie, captured the Saltus Medal with the picturesque *Old Smuggler's Cove*.

Emily Genauer of the *World-Telegram* found the show "inspiring" and "altogether encouraging." In making a comparison between the current Whitney exhibition and the Academy's annual, Miss Genauer said: "The Whitney's exhibitions are consistently fine. In comparison with them the current show was unquestionably and painfully disappointing. The Academy shows have become almost a symbol of everything static if not actually regressive in art, of theories that are crotchety, narrow-minded, lifeless. Compared with these the newest of them is vigorous and alive... Adjectives get threadbare with too much usage. Else we should not hesitate at all over saying that the Academy's black-and-white show is as stirring, as gratifying, even as thrilling a collection of work by American print-makers as we have seen."

Royal Cortissov termed the show "stimulating," and capable of leaving "an admirable impression." "It maintains the high standard of workmanship for which the organization has always stood and it does this with a generous hospitality toward the younger members of the profession," wrote Mr. Cortissov in the *Herald Tribune*. "The galleries are crowded with a collection that is varied and interesting. If there is not much space given to the 'subject picture' it is because that greatly to be desired phenomenon does not nowadays often get itself invented."

"It is for its general excellence that the exhibition at the National Academy is to be commended. It is progressive without being receptive to what is merely freakish and bizarre. It persuasively affirms the virtue of a vitalized conservatism."

The Art of Sitting

Despite a tradition that reaches back into the dim ages, mankind, it seems, does nothing quite so badly as sitting. A Finnish architect, Alvar Aalto, is doing something about the situation and a large part of his exhibition current at the Museum of Modern Art, New York, until April 18, comprises different types of chairs for different types of sitting. Much of the furniture follows the luxurious but quite functional tilt of automobile seats. The automobile, it is pointed out in the catalogue, along with the shortening of women's skirts, has brought about a new freedom in chair design.

Aalto's favorite material is bent plywood and in nearly all of his forms he prefers biomorphic lines—irregular curves—to sharp geometric design. In architecture this relentless modern has introduced drastic wall and ceiling designs to the purpose of more rational lighting and acoustics. On the exterior Aalto's Finnish buildings are distinguished for their chaste lines, daring orientation.

The Art Digest

Honored at Home

ON THE BASIS of its 1930 census, Cedar Rapids, Iowa, owns one Grant Wood painting to every 140½ inhabitant. That amounts to 400 paintings by the "local boy who made good" owned by the folks back home. Selecting 40 of these the Cedar Rapids Art Association recently held a one-man show, borrowing them from Cedar Rapids living rooms and dining rooms, schools, the Chamber of Commerce and the Turner Mortuary, and the works represent many periods in the artist's development. When informed of the plans for the show, Wood is quoted by a local paper as saying: "Please don't dig too deeply."

The exhibition opened with early landscapes by the artist, "slumbering in veils of atmospheric tone," conventional and picturesque scenes without much originality. While he was studying in Europe, Wood specialized a great deal in architectural subjects and there were exhibited 21 canvases from his series of Italian and French doorways. Other European subjects are fountains, markets, gardens—subjects which were "old and mellow." It was while pursuing this course that Wood discovered his canvases were beginning to look like thousands of other pictures and, with this realization, he "returned from Bohemia" to the farmlands and farm people of Iowa.

The first important picture in Wood's Iowa period was *John B. Turner—Pioneer*, loaned by David Turner, in whose garage in Cedar Rapids the artist painted for 11 years. It was in that garage that Wood painted the famous *American Gothic* which James Chapin has called the greatest example of American portrait painting.

Portraiture became one of the artist's favorite subjects back in Iowa and Grant Wood won fame with his *Woman with Paint*, recently termed by Thomas Craven "superior to Whistler's *Mother*" in draughtsmanship and sheer control of medium. The painting, now in Cedar Rapids, is a portrait of the artist's mother.

The other Iowa subject that fascinates Grant Wood is the spacious topography of Iowa hills and fields. His canvas, *Young Corn*, with wide, rolling hillsides and stylized forms of trees was painted in memory of a former school teacher, Miss Linnie Schloeman "whose interest in young and growing things made her a beloved teacher in Woodrow Wilson School." A second landscape painted in memory of a former teacher is *Autumn Oaks* which, later than the swirling *Young Corn*, reverts to a more realistic treatment. The trees are less conventional, the movement more gentle.

Other paintings included in the exhibition were *Adolescence*, a "portrait of a growing chicken," and *Old Shoes*, a canvas picked up from the studio floor several years ago and now valued at \$1,000.

Mrs. Clare R. Marshall, president of the Cedar Rapids Art Association, was assisted in arranging the exhibition by Arnold Pyle, E. J. Burns and Prof. Marvin D. Cone, Wood's life-long friend.

NELSON EDDY BUYS SCULPTURE: Nelson Eddy, prominent American singer, has just purchased sculptures by Sibyl Cleveland Beach, Francis Godowsky, Mary Stadnyk and Constance Zeeveldt, members of the Art Fellowship of the Memorial Art Gallery of Rochester. He selected them from a recent exhibition at the Albright Gallery in Buffalo. The Fellowship was originated by Blanca Will, sculptor, painter and director of the Memorial Art Gallery's department of sculpture instruction.



The Artist's Studio: RAOUL DUFY

Spring and Dufy Give Voice to Gay Lyrics

THE FIRST OF APRIL brings the gay art of Raoul Dufy to the Bignou Galleries, New York, where the chalk blues and twinkling greens of his sophisticated canvases may be seen until April 9. The race track scenes and boating parties which Dufy has been interpreting since 1923 are augmented here by figure subjects for which the French painter is lesser known.

A likeness of Madame Dufy in a vividly patterned dress, painted in 1930, and a 1933 portrait of the lad Michel Bignou in a rust colored sweater are featured exhibits, as are the familiar painting of Derby Day at Epsom Downs, and the interior view of the artist's studio. In an amusing vein is the rigid set-up of the interior of a boat house lounge called *Cowes, the Royal Yachting Club*.

The current work is "characterized by a more robust and sumptuous blitheness," writes Edward Alden Jewell of the *New York Times*. "And what seems most remarkable is that a style such as Dufy's, a calligraphy in itself so quick and light and debonair, should be able to hold up, to sing with such deep-throated zest, in oil and on surfaces measurable in feet—one, at least, in yards."

Dufy's famous impression of the color and bustle of Epsom Downs serves as the right note of transition between his water color method and his oils. Mr. Jewell points out: "Little has changed, but the artist, you observe, has taken down his shorthand in a larger book and at a somewhat less rapid pace, although there is no sense of laboring and lagging."

"The world may come toppling down around Dufy's golden-haired cranium any day now, but until then this Frenchman will be covering great lengths of canvas with the most charming vistas of race-tracks, sail-dotted harbors and the French countryside that anybody ever saw," wrote Emily Genauer in the *New York World-Telegram*. "Today Dufy works with the capriciousness of a Matisse, but without the same careful, knowing control. There may be the illusion of spontaneity, of slapdash lines applied on patches of arbitrarily placed color. But there is the most skilled manipulation of them imaginable. Each little chicken-scratch and arabesque has a function it fulfills. Dufy may not be singing

epic poetry, or a grave hymn, but he gives voice to his gay lyrics enchantingly, and with utter finish."

"Take the rococo spirit," said Jerome Klein in the *New York Post*, "put it through the wringer of abstraction and you have the paintings of Raoul Dufy. Dufy is pre-eminently the painter of the pleasure class. His is the world of Wagons-Lits, Juan-les-pins, Royal Yacht Club at Cowes, Epsom Downs, Deauville. But Dufy is no mere hanger-on, like the portrait painters of the international elite. In his search for artistic means he has remained highly independent and has developed himself into one of the first-rank living painters."

Mangravite in the West

Paintings by Peppino Mangravite, present director of the art school of Colorado Springs Fine Arts Center are being shown at the Center until April 15. The exhibition will then be presented at the Denver Art Museum from April 20 to May 10.

During Mangravite's recent exhibition in New York, the critics noted particularly the romantic direction of his art, pointing out that "his absorbing interest in the convivialities of the American people is always jovial and humorous," that "he is ranked as a satiric and amiable commentator on the pleasures of the rural countryside," and that "his strokes give a sweeping movement to his paintings which is further enhanced by his use of warm and mellow colors."

Relics of Old Mexico

A collection of Mexican archaeology purchased by Philip N. Youtz, director of the Brooklyn Museum, during a trip to Mexico this year is on view in the recent accessions gallery of the museum.

Items in the archaeological collection include two Archaic stone figures of the Guere type, a wooden mask found in a cave at Puebla, a Zapotecan funerary urn, jade amulets in the form of standing figures from Oaxaca, an ivory figure of a lizard and a copper axe head from the same region, clay heads from Southern Mexico and several pottery fragments.

Meet Balthus, "Pre-Freudian Romantic" Newcomer from Paris

BALTHUS, a newcomer from Paris, whose solidly built portrayal of Derain in a striped bathrobe created much comment in a mixed French show "From Matisse to Miro" earlier in the season, is heard from again in April. This time he is holding an exhibition of 16 of his highly individual canvases at the Pierre Matisse Galleries, New York, until April 16.

Balthus, at 28, goes in for realism, large canvases and unconventional poses painted in slick umbers and pallid browns. Especially fond of the awkward grace of children, he has used them in a number of canvases, the largest of which is the stiffly composed *Frere et Soeur* of 1935. Professional portraits and the likenesses of fellow artists are also treated in an unusual manner. In each face is found an almost terrifying realism.

La Rue, the largest canvas of all, described by Edward Alden Jewell of the New York Times as "a real old-time salon monster," has the arrested quality of a movie "still," with each figure literally "stopped in its tracks." James Thrall Soby, writing a lengthy appreciation in the catalogue, compares this work with Seurat's *Grand Jatte*. "Indeed," comments Mr. Soby, "Balthus works like an uneasy Seurat, painting slowly, with infinite revisions, and forcing the elements of his compositions into immaculate relationships. Yet these relationships are held through a curious tension which the artist imposes."

Mr. Soby also compares the young French artist to Gericault. "He is, as Gericault na-

turally was, a pre-Freudian Romantic, whose convictions and terrors are expressed on canvas through active gestures rather than by psychological innuendo. And in an age which has learned to mask its timidity behind a disrespect for heroics, which has forgotten Napoleon in order to remember the Napoleonic complex, the naive and direct force of Balthus' paintings gives them a 19th century look of fierceness and pride. . . . The ferocity and size of Balthus' pictures are merely their surface claims to attention. We have had a distraught and menacing realism in modern art before, particularly in the work of post-war Germans like Otto Dix."

"To those home-spun prophets who have for so long been proclaiming the end of painting in Paris, the pictures of Balthus must appear as a disheartening refutation. For here is a young painter who, whatever trick the infidelities of taste may play upon his reputation in later years, must be judged for now as a major artist—perhaps the first one to appear since the generation which produced Picasso, Chirico and Duchamp."

But Mr. Jewell feels that "we shall have to become very much better acquainted with Balthus than we are at present before arriving at anything like a definite opinion of his artistic worth. That he paints boldly and with a certain flavor; that he has a strongly stressed architectonic sense; even that he has a style more or less his own—these facts may be conceded."

Joan Miro and His Daughter: BALTHUS



Federal Sculpture

THE EMPHASIS on this year's exhibition of work by Federal Art Project sculptors, continuing at the Federal Art Gallery, 225 West 57th Street, New York, until April 16, is placed upon "creative assignment" instead of the decorative or architectural side that governed last year's display. Because the sculptors' individual talents have proved unsuitable for fountains, friezes and architectural details, the Project has allowed the workers freedom to experiment in any way or medium they might choose. The result of this unhampered working is found in 70 exhibits, representing the work of 56 sculptors.

Numerous nudes, portrait heads and compositions in various materials are included in the display, along with architectural groups and figures for public buildings. These range from the series of four figures by Vally Wieseltier, symbolizing the four seasons, which will be cast in stone for placement on the grounds of the Grover Cleveland High School; to an eleven-foot abstraction *Flight*, a work in aluminum by Jose Ruiz De Rivera to be located at Newark Airport; the *Dance*, a wood panel by Milton Horn; two plaster panels for music auditoriums by Joseph Walter.

Among the free figures already allocated are Nathaniel Katz's *Girl with Guitar*, Chaim Gross's *Standing Figure*, Maurice Glickman's marble figure *Destitute*, and a *Female Figure* which will serve as a memorial to Paul Block, 28 year old American who died in Spain serving with the Loyalists.

Jerome Klein of the New York Post saw the show as a good argument for a Federal Bureau of Fine Arts. "In general," writes Mr. Klein, "the opponents of the Coffee-Pepper bill are committed to the idea of admitting to the permanent set-up only a carefully selected elite instead of the broad numbers that would be taken over from the WPA according to present provisions in the bill."

"The notion of the elite comes from the tradition which points art to the museum, the place for masters. Now if you are really severe in your judgments, you would find that the widely accepted elite, the acknowledged masters among living American artists, could be comfortably accommodated in a hall bedroom. Even if you ease up on the standards, nothing so cramps an artist's style as to be put in a sharply defined category of the elite. He immediately goes on his best behavior, strives to be flawless and rarely fails to be dull."

The healthiest aspect of the WPA, which is absolutely essential to the vitality of a permanent bureau, is the freedom to work informally and experimentally, according to Mr. Klein, who found in the present show "ample evidence of a freedom and diversity of expression to which an elite could never unbend."

Dales Buy Classical Picasso

Picasso's *The Lovers*, a widely reproduced painting from the artist's classical period, has been acquired by Mr. and Mrs. Chester Dale, active New York collectors of modern art, through the Valentine Gallery. The canvas which measures 51 by 30 inches formerly belonged to the Paris dealer, Paul Rosenberg.

The picture shows a youth and a girl before a neutral background relieved only by part of a picture frame. The youth draws the girl tenderly toward him as she mildly protests. Except for color the picture is close to the treatment of other neo-Classical pictures by the artist which derive from the Greek line drawings on ockinœ vases. The color generally of a faded quality in these pictures is high pitched in *The Lovers*.

Finley to Direct National Gallery

THOUGH the National Gallery of Art given to the nation by the late Andrew W. Mellon will not be ready for two years, an organizational meeting has just been held in Washington to elect officers and committee members.

David E. Finley, long associated with Mr. Mellon in forming the great collection, has been named director. The present trustees are the Chief Justice of the United States, the Secretary of State, and the Secretary of the Treasury, serving ex officio, and Duncan Phillips, David K. E. Bruce and Donald D. Shepard, serving as general trustees.

Paul Mellon of Pittsburgh was elected to succeed his late father as general trustee; and Ferdinand Lamot Belin was elected to succeed the late S. Parker Gilbert. Mr. Belin was active for many years in the diplomatic service, retiring in 1932 as American Minister to Poland. The officers elected are Paul Mellon, president; David K. E. Bruce, vice-president; and Donald D. Shepard, secretary and treasurer. The Chief Justice will serve as chairman of the board, a position which he similarly holds in the Smithsonian Institution as Chancellor of its Board of Regents.

The committee on acquisitions, committed to maintaining the extremely high standard of art set by the donor of the collection, is composed of Paul Mellon, David K. E. Bruce, David E. Finley, Duncan Phillips and Ferdinand Lamot Belin.

Mrs. E. D. Libbey Dies

Mrs. Florence Scott Libbey, widow of Edward Drummond Libbey, died in Pasadena, Cal., on March 13 after a brief illness. Mr. and Mrs. Libbey established the Toledo Museum of Art in 1909, and throughout their lives worked to develop it into one of the most valuable art institutions in the country.

Many of Mrs. Libbey's ideas were incorporated in the building, and in 1930 she made possible two new wings. She gave many paintings and other works of art to the museum, including much of the ceramic and Oriental collections. Paintings in the Morris Scott Galleries were contributed by her in memory of her father. Surviving are four nephews, Morris, Stuart and Henry Chapin and Leonard Ten Eyck.

According to Mrs. Libbey's will, relatives, friends and servants will receive bequests totalling \$1,168,500. The income from the remainder of the estate, estimated at several millions, goes to the Toledo Museum. Half of this income is for the purchase of art to be placed in the Morris Scott Memorial Gallery, and half goes for any corporate purpose of the museum.

Breckenridge Memorial

A memorial exhibition to Hugh Breckenridge, noted Philadelphia painter who died this winter, is being held at the Philadelphia Art Alliance until April 3. This Virginian, who came to study at the Pennsylvania Academy when he was 17, taught there for 43 years, spending his summers at his own school at Rocky Neck, Gloucester. Besides being a fine teacher, Breckenridge was prominent as a painter of portraits, still life and landscape, a pioneer in abstractions, and a lithographer.

In 1891 Breckenridge won the first Toppan prize at the Pennsylvania Academy of Fine Arts, and a year later a scholarship enabled him to journey to France, where he studied with Bouguereau, Ferrier and Doucet. He was a member of the Fellowship of the Pennsylvania Academy of the Fine Arts.

1st April, 1938



Church of the Sacred Heart: LOUIS VIVIN

New York Sees "Modern Primitives of Paris"

WITH ENOUGH ARTISTS represented as to indicate almost a "movement" afoot, the Perls Gallery, New York, is showing this month a group of paintings by "Modern Primitives of Paris." All but one of the artists are living and earn their livelihood in such occupations as bus driver, postmaster, mechanic—occupations as prosaic as that of the most famous of all modern primitives, Henri Rousseau, the customs officer.

The show is the third or fourth "primitive" exhibition this season in New York and it will be climaxed later in the month by a larger one at the Museum of Modern Art. Earlier shows featured the work of these "artless" artists from the backwoods of Canada to the fishing villages of Norway, as widespread geographically to hint that perhaps the international primitive movement of the 1840's which swept Europe and America is to be repeated in this century.

Camille Bombois, Louis Vivin, Andre Bauchant, Marcel Brisset and Jean Eve are the

five Frenchmen included in the Perls exhibition. Their expressions run from the near-sophistication of Jean Eve to the most complete naivete of Louis Vivin, who proves the sum of the parts of paved street greater than the whole. Vivin, the only one not now living, "had a marvelous feeling for those slaty French grays," writes Jerome Klein in the *Post*, "whether painting the Chateau de Chantilly or the flea market." "Of course, Bombois and Bauchant are not so bad either," continues Mr. Klein. "Bauchant's flowers against an azure sky is a truly exquisite idyllic piece. Bombois is the most flaring colorist of all."

"As for Marcel Brisset, he is sitting pretty. He is a Parisian bus driver, and has the very choice Louvre-Versailles run. At either end he can duck into a museum, which he seldom fails to do. Jean Eve, like the late Rousseau, holds down a tollhouse job, which gives him plenty of daylight for painting. All of which proves that the French civil service is highly creative."

Kansas City's Way

Five contemporary Americans each represented by at least ten paintings comprise one of the most important exhibitions of the year at the William Rockhill Nelson Gallery, Kansas City. The series of one-man shows is an unusual annual feature which serves to introduce artists who have not been seen before in Kansas City and to provide the museum's Friends of Art with an opportunity to consider work for their annual purchases. Jon Corbino, Sidney Laufman, Reginald Marsh, Waldo Pierce and Frederic Taubes have been chosen for this year's show.

The unfairness of judging an artist by one isolated example in a group show is eliminated in this plan which has proved popular among the artists. All phases of an artist's work is thus brought before the public. The exhibition will continue through April.

Mathias J. Alten Dies

Mathias J. Alten, best known for his Michigan landscapes, died March 8 from a heart affliction at his home in Grand Rapids. He was 67. The artist was painting until a few weeks previous to his death, and an exhibition of his work had just closed in Chicago.

Alten was born in Gusenberg, Germany, the son of a schoolmaster. He began his art career as a boy, copying engravings with chalk, some of which he one day sold to a countess. He came to America when 17 and settled in Grand Rapids. A local artist, E. A. Turner, gave him lessons and later the youth went to Paris to study under Benjamin Constant, Jean Paul Laurens, Whistler and Sorolla. Grand Rapids remained Alten's permanent home and the Autumn landscapes of Michigan became one of his favorite themes. He was a veteran exhibitor in the National Academy.



Watertown: NORMAN MACLEISH
Awarded the Mr. and Mrs. Frank G. Logan Prize of \$500



Girl With Wet Hair: NICOLA ZIROLÌ
William H. Bartels Prize of \$300

Newcomers Garner Bulk of Prizes at Chicago's Local Annual

WITH MOST of the "regulars" missing from the prize list, the 42nd Annual Exhibition by Artists of Chicago and Vicinity is holding forth at the Art Institute of Chicago until April 17. "Vicinity" in this case encompasses all artists living within a radius of 100 miles of Chicago. Of the 224 paintings and 26 pieces of sculpture on view, Milwaukee leads the cities outside Chicago, listing twelve exhibitors, one a prize winner. The general tone of the exhibition leans to the conservative, with the so-called "John-Reeders" playing a less important role than in recent years.

Five of the nine prizes this year went to newcomers. Norman MacLeish, architect brother of the Pulitzer Prize poet, Archibald MacLeish, took the Mr. and Mrs. Frank C. Logan award of \$500 with his *Watertown*, a group of village houses done in an architecturally correct manner. The painting is warm in color, reds and red-violets predominating in the

buildings and being repeated in the water reflections. Mr. MacLeish studied architecture at the University of Pennsylvania, but soon gave up his profession to devote himself to painting.

Francis Chapin was the winner of the Mr. and Mrs. Jule F. Brower \$300 prize with a Chicago scene *Sun in a Side Street*, a picture which includes the artist himself and two of his children. The Mr. and Mrs. Frank H. Armstrong \$300 prize for a woman painter was awarded to Gertrude Abercrombie for *Slaughter House Ruins at Aledo*, bare, skeleton-like walls done in tones of ghostly white and gray. To Nicola Zirolì's brightly colored *Girl With Wet Hair* went the William H. Bartels \$300 prize, awarded this year for the first time. The hair that is wet is red, the towel is bright yellow.

Charlotte R. Major, supervisor of art at the State Teachers College in Milwaukee, was

awarded the William and Bertha Clusman \$200 prize for *My Grandfather*, verging on surrealism. C. J. Bulliet of the *Chicago Daily News* termed it the "one prize winner with a creative idea." Paul T. Gilbert of the *Chicago Herald and Examiner* called it "merely a hodge-podge of inanimate objects." The Joseph N. Eisendrath \$100 prize, open to an artist who has not exhibited for more than five years, went to Charles Umlauf for his rhythmical sculpture entitled *Mother*. Russell Woeltz won the Clyde M. Carr \$100 landscape prize with his lake-front scene. The Municipal Art League \$100 prize for portraiture was awarded to Benjamin S. Kanne's *The Painter*. Maurice Ritman won the Robert Rice Jenkins Memorial prize of \$50 with his *Window Sill*.

The jury: Philip R. Adams, director of the Columbus Gallery of Fine Arts; Albert Stewart, New York artist; and William A. Kirtledge, art director of R. R. Donnelly & Sons of Chicago.

C. J. Bulliet wrote: "The jury seems to have selected what it considered the best the artists sent in, regardless of school. It is not a 'conservative' show, nor is it 'modern'; it is not an 'American Scene' show from the studios of WPA, nor is it a propaganda show from political 'leftists.'"

"It can't be called a great show, for, unfortunately, Chicago art is not great. But along with the bad pictures and the mediocre pictures there are interesting pictures and good pictures." In the latter category Mr. Bulliet placed Robert Lifvendahl, Briggs Dyer, Lowell M. Lee, Charlotte M. Major and Ann Michalov, newcomers; and Hubert Ropp, Macena Barton, Florence Arquin, and Fritz Brod, among the familiar exhibitors.

"As usual," wrote Eleanor Jewett of the *Tribune*, "there is a certain percentage of paintings which really merit the name, but there are quantities of 'daubs.' A ragged performance stands as much, if not more, chance of acceptance than a finished performance." The conclusion of Copeland C. Burg of the *American* was that "Potter Palmer, director pro tem, and Daniel Catton Rich and their assistants have done a fine job. Some of the rooms are quiet, dignified and peaceful, others surging with color, giving the spectator the effect of passing under mental hot and cold showers."



Slaughter House Ruins: GERTRUDE ABERCROMBIE. Awarded the Armstrong Prize

Sculpture Outdoors

AS AN INITIAL STEP in its program to promote public interest in American sculpture, the Sculptors Guild will open an outdoor exhibition of contemporary plastic art on the northeast corner of Park Avenue and 39th Street, New York, on April 12. There in the very center of Manhattan, with the mid-town skyscrapers forming an impressive background, will be presented works by 100 sculptors, including some of America's foremost names. What Washington Square has accomplished as an outdoor center for painting, Park Avenue may do for its sister medium.

The Guild was formed last fall by a group of artists who felt that sculpture had too long been the step-child of the nation's exhibition activities and wanted to install modern methods for directing public attention to the noteworthy accomplishments by Americans in the plastic medium. Following its campaign to demonstrate the functional value of sculpture—other than the "frog and faun" school—all the exhibits in the outdoor show will be installed against landscaped backgrounds. A fence and a night watchman will protect the more portable objects.

The exhibits, numbering about 150 pieces, will include examples in marble, bronze, terra-cotta, plaster, cast stone and wood. Subjects will cover a wide variety of themes and will range from heroic and life-size figures and groups to small forms of human and animal sculpture. Portrait heads, bas-reliefs and several examples of the modern trend in sculptured abstractions will also be shown.

Listed among the exhibitors are: William Zorach, Sonia G. Brown, Aaron J. Goodelman, Chaim Gross, Warren Wheelock, Concetta Scaravaglione, Berta Margoulies, Milton Horn, Minna R. Harkavy, Anita Weschler, Harold Cash, Jose De Creeft, Robert Cronbach, John Cunningham, Hunt Dietrich, Alfeo Faggi, Herbert Ferber, John Flanagan, Oronzio Mardarelli, Paul Manship and Ruben Nakian.

To insure the success of this event, the Guild asks the financial support of art patrons who are in sympathy with its program. The names of all those who contribute will be recorded in the catalogue of the exhibition. Address: Anita Weschler, Treas., Sculptors Guild, Room 200, 8 East 46th St., New York.

\$1,000 for Spanish Orphans

More than \$1,000 was realized from the auction held at the A.C.A. Gallery, New York, for the Memorial Fund of Ben Leider, the American who was killed while flying for the Loyalist army in Spain. The proceeds from the paintings, drawing and prints will go to the children's home for Spanish orphans at Bonimamet, Spain. Among those whose works went under the auctioneer's hammer were Emil Ganso, Yasuo Kuniyoshi, Kathe Kollwitz, Luis Quintanilla, Moses Soyer, Max Weber, George Biddle, Reginald Marsh, George Grosz, Anton Refregier, and Kenneth Hayes Miller.

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1st April, 1938



Locomotive Watering: REGINALD MARSH (Etching)

Collectors of American Art Hold Climax Show

BRINGING to a successful close its first season of activity, the Collectors of American Art, a non-commercial organization modelled after the old Art Union to "encourage the production and distribution of fine art in America," will open its last exhibition before the annual membership drawing on April 6. Due to the large number of entries it was decided to hold the exhibition in more spacious quarters at 5 East 57th Street, New York, rather than at the organization's headquarters, 38 West 57th Street. The annual drawing will take place on May 6.

As under the old Art Union, oil paintings and water colors have been purchased by the collectors from the two earlier exhibitions for distribution by lot to the lay members. To date the following paintings have been acquired: *Head of a Girl* by Stephen Ronay, a richly colored and strongly modelled portrait study; *Detroit Rooftops*, a striking urban view by the Michigan artist, Harold Stockburger; *Bouquet* by Martha Simpson, a well conceived and colorful flower subject; and *New York Skyline* by James Lechay, lyrical in mood and subtle in its tonal values. From the April exhibition several other paintings will be purchased and held in trust for lucky members.

Among those lay members whose numbers do not win one of the paintings, original prints by Reginald Marsh and Stow Wengenroth will be distributed—so that each member will have one work to show for his generous support in furthering the growth of native art expression. The Wengenroth is a lithograph entitled *Early Summer*, characterized by distinct contrasts of lights and darks. The Marsh, a typical etching of a *Locomotive Watering*,

a scene familiar to tens of thousands of commuters, is reproduced above.

Since each print will be limited to an edition of 100 signed impressions, negotiations are now in progress for other plates, each also representative of the best in contemporary American graphic achievement. Membership in the Collectors is \$5 a year, and each member whose dues are received prior to the annual drawing on May 6 may participate in the governing of the society, plus a chance at any of the paintings or prints acquired for distribution. Application for membership may be had by writing Collectors of American Art, 38 West 57th Street, New York.

In addition to those previously announced, the following field secretaries have been appointed: Anne Kutka McCosh, wife of David McCosh, painter and art instructor at the University of Oregon. Mrs. McCosh, who was long connected with the G. R. D. Gallery in New York, paints under her maiden name, Anne Kutka. Her address is 1940 Fairmount Boulevard, Eugene, Ore. Thomas J. Moore, painter who spent several years in New York City studying under George Luks and is now staff artist on the United States Public Health Service at Hamilton, Montana. Lucy Lederer, wife of Lt. Col. Eugene H. Lederer, a painter, interior decorator and designer. Her address is Art Studios, State College, Penn.

Given Not Bought

The acquisition of a Saul Raskin painting by the City Art Museum of St. Louis, announced in the last issue of THE ART DIGEST, was through a gift of Mrs. Maurice Mendle of St. Louis, not through museum purchase.

MARIE HARRIMAN GALLERY

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Le plat de Pommes: PAUL CEZANNE (1877)

Cezanne's Career Traced in Hope Farm Show

CEZANNE CANVASES, made familiar through widely distributed reproductions and earlier unpublicized works, are being presented in a loan exhibition at the Durand-Ruel Galleries, New York, for the benefit of Hope Farm, a charity institution for children. A brief but intimate resume of the artist's entire career is offered in the selection of 21 canvases, which may be viewed until April 18, the admission fee being \$1. Students are admitted free on April 4, 5, 11 and 12 from 9:30 A.M. until 12 A.M.

Among the famous paintings are *The Card Players* and *Madame Cézanne Dans Sa Serre*, loaned by Stephen C. Clark. The latter, a portrait of the painter's wife in a high-necked black dress, was acquired by Mr. Clark when the Soviet government was dissolving the collection of the Museum of Modern Western Art in Moscow. Another portrait of Madame Cézanne, belonging to the 1877 period, reveals Cézanne's preoccupation with the planed technique which was later to characterize his work, more so than the thick ground color and palette knife work found in the early still lifes, painted between 1873 and 1877.

Belonging to the same period is a portrait of the artist's father, reading a paper. Impressionistically brushed in with the typical Cézanne graduation of color, this forceful study, describes a definite period in his life before he learned control, analytical design and the peculiar contiguity of color that was later to make him a leader in the modern school. Another interesting contribution is the portrait of his gardener Vallier in a peasant's smock and large hat, a water color painted in 1906 and the last work by Cézanne.

Cézanne's greatest activity seems to have been in the '90s, for it was during the early years of this decade that he produced some of his most ambitious and complete works, such as the *Apples and Primroses*, loaned by Adolph Lewisohn, and the formal self-portrait *Cézanne à la Barbiche*, loaned by Robert Treat Paine, 2nd. *La Lutte D'Amour*, a tapestry-like composition of nudes against a bluish-gray landscape is remindful of the series of bathers posing against a natural background, a theme which recently stirred up so much controversy in Philadelphia between Dr. Barnes and the Pennsylvania Museum.

Flowers, a favorite subject with the Impressionists, were also frequently painted by Cézanne, and in the Durand-Ruel show are two richly colored examples.

"Triple A" to Hold Fall Show

After 24 years of spring exhibits the Allied Artists of America will hold their 25th Annual Exhibition next autumn from Oct. 11 to 31 at the Fine Arts Building, New York. In addition to work by members, non-members, will be invited to participate by the society.

Details may be obtained by writing to the newly elected corresponding secretary, Ferdinand Warren, 48 Hicks St., Brooklyn, N. Y. Other Officers for 1938 are Ulric Ellerhusen, president; Andrew Winter, vice-president; Paul W. Fuerstenberg, recording secretary; Leslie Ragan, treasurer; and George Waller Parker, assistant treasurer. The board of control is made up Ernest N. Townsend, Vincent A. Svoboda and Silvio Valerio.

Art and the Federal Trade Commission

POWERFUL ARGUMENT for a strong central organization in the fine art and antiques field is furnished by the amendments just voted by Congress to the Federal Trade Commission, empowering that body to enforce fair trade practices in all lines of American business. These amendments, at the same time, offer the legitimate art and antique dealers their best chance to write their own code of ethics and to set in order their own house. They present a chance of either adopting voluntarily a code of trade practices, or of having one thrust on the field by the government after it has finished regulating woolens, machinery, furniture, etc.

Herewith is presented a resume of the amendments to the Federal Trade Commission and their possible application to the art field.

Under amendments to the Trade Commission Act of 1914, which were signed the week of March 26 by the President, new and broad powers are given to the Commission which it can invoke on behalf of reputable dealers, or against unscrupulous dealers. The pre-existing law gave the Commission power to stop unfair practices if it could prove that such practices resulted in monetary damage to competitors. The new law abolishes this test of "unfair to competitors." In its place is a new standard: public interest.

This allows the Commission to act whenever it finds "unfair or deceptive business acts and practices." It may act upon its own initiative, upon the complaint of a competitor (as before), or upon the complaint of any customer who believes he has been defrauded or misled. This can be done without divulging the name of the complaining dealer or party. On complaint the Commission will investigate and take steps to stop unfair practices.

The result of the new law will be requirements of higher standards of doing business in all lines, the art and antiques field included.

In effect, these standards already have been set for almost 200 businesses and industries through the "fair trade rules" that have been devised by those businesses in consultation with the Commission in what is known as "fair trade practice conferences." One of the results of the new laws is to put teeth into these "rules" and to facilitate prosecution if they are violated.

The standards of fair dealing that the commission will insist upon in businesses without these trade practice rules are uncertain. This uncertainty may well produce a lot of litigation that could be avoided if rules were adopted and in force.

The Commission does not impose these rules on any business. The business that wants to consider them must first approach the Commission. A substantial majority of the entire business must want them.

Leaders in the business are first asked to get together among themselves, to discuss what practices are disturbing the business, and to suggest what rules would be necessary

[Please turn to page 31]

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Recruits for the Antiques League

OF WIDE SIGNIFICANCE to the fine art and antiques world is the move by the Antique and Decorative Arts League, criticized during recent years because of its lack of functional vitality, to broaden its scope and to make itself the unchallenged voice of its field. The plan for reorganization was first advanced by a group of "outsiders" at a dinner at the Hotel Gotham in New York. A committee composed of Charles C. Smith, Homer E. Keyes, D. W. Graham, Leonard Sessler and Douglas Curry, met later with the League's executive committee, of which Robert Samuels is chairman, and the two factions officially joined forces.

Briefly stated the plan calls for a classification of the active membership into five "guilds": (1) Furniture; (2) Silver; (3) Paintings, prints, old books, manuscripts, autographs; (4) Porcelains, glass, objects of art; (5) Tapestries, rugs, fabrics. The head of each of these groups will be elected by his colleagues as a vice-president of the league, and will in turn be a candidate for president of the organization, thus rotating leadership.

The recommendations adopted fix the dues of active members at \$100, \$50 and \$25, at the option of the member joining, the supposition being that the larger firms will be willing to pay the larger amounts. Associate members, including those who are interested in the antiques and fine arts business from any standpoint other than buying and selling—mainly collectors, publishers and critics—will pay \$25 per year. One associate member must be a member of the executive committee.

Other recommendations also made to the League's executive committee are: exchange of credit information, uniform regulation of discounts, establishment of uniform protective measures in matters of unfair foreign competition, insurance and tariff rates.

"There is unquestionable need of a strong organization of the dealers in antiques and fine arts," writes Charles Messer Stow in the *New York Sun*. "The Treasury Department is continually sniping at the free entry of antiques and works of art made before 1830. An attempt to impose a duty is even now being made. There are practices in the trade which only organized effort can combat for the protection of the public. There are abuses in the matter of discounts and memorandum rules which need correcting by an organization. The excellent code of ethics of the league needs no strengthening, for it was evolved through much hard work and unselfish effort, but it needs to be brought more forcibly to the attention of the public and the trade in general. There is educational work needed in the way of developing more collectors."

FABER PORTRAIT FOR PASTEUR MUSEUM: The Louis Pasteur mural by Arthur Faber, which hangs in the Willard Parker Hospital of New York as a part of the Federal Art Project, was admired so much by visiting Dr. Pierre Lepine that he ordered a replica of the portrait of the medical genius for the Pasteur Museum in Paris.

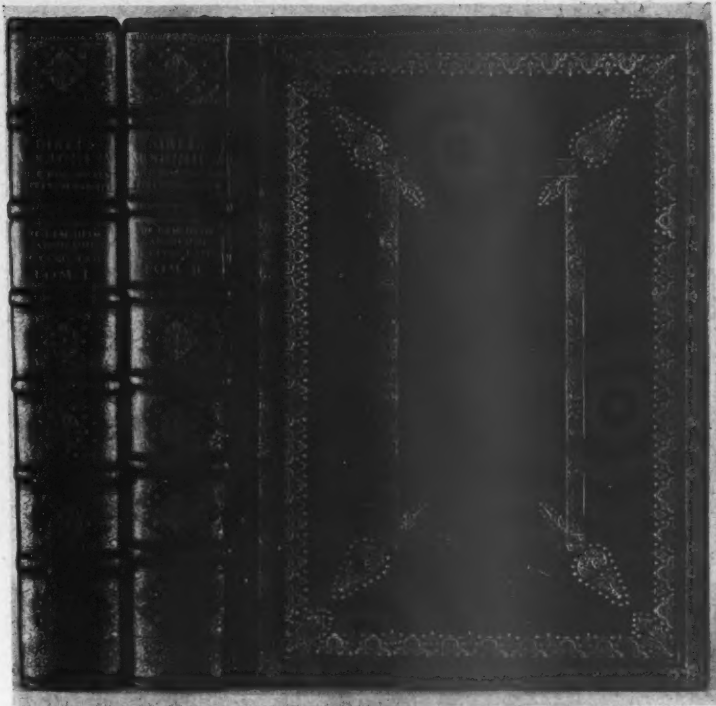
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1st April, 1938



Reduced Facsimile of First Dated Edition of the Bible, 1463. To be sold with the Bishop Library

Famous Bishop Library Goes Under Hammer

THE FORTHCOMING DISPERSAL of the famous Cortlandt F. Bishop library early in April has stirred bibliophiles more deeply probably than they have been since the great Robert Hoe auction back in 1911-12. Part I, which comprises 1,091 lots, will go under the hammer the afternoons of April 5 and April 7, and the evenings of April 5, 6, 7 and 8 at the American Art Association-Anderson Galleries.

As reported in the last issue of *THE ART DIGEST*, the Bishop library contains a wealth of illuminated manuscripts, fine and rare books, on unmatched collection of manuscript and printed Books of Hours, the *Blickling Homilies* from the Lothian Collection, the only Anglo-Saxon manuscript in America, and examples of all the great binders from the monastic bindings of the 15th century to the modern bindings of Legrain. Also Charles Dickens' public-reading books, bearing numerous alterations in his own hand; first editions of Gray's *Elegy*, Defoe's *Robinson Crusoe* and Hawthorne's *Fanshawe*; sporting books of all kinds; and an array of illustrated books portraying the history of costume from the earliest times.

One of the gems of the Bishop Library is a superb copy of the first dated edition of the Bible, printed in 1462 and coming from the library of the Marquess of Lothian at Blickling Hall, England. The colophon of the present volume states that: "This little work, composed in the city of Mainz by the ingenious invention of printing or character-making,

without the labor of a pen, has been completed to the glory of God, through the industry of Johann Fust, citizen, and Peter Schoeffer of Gernsheim, clerk of the same diocese, in the year of our Lord 1462, on the eve of the Assumption of the Virgin Mary."

Later in the month, the American Art Association-Anderson Galleries will sell a collection of 18th century French furniture, tapestries, early Greek and Oriental art, silver and porcelains, the property of Mrs. Sonia Norris of London and Mrs. M. Hawley McLanahan, the afternoon of April 9. Drawings by J. M. W. Turner, in water color, gouache, pencil and other media, selected from the collection of John Anderson, Jr., will be sold the evening of April 13.

Boyd's "Parabola"

Rutherford Boyd's creative motion picture, *Parabola*, recently shown at Syracuse University, will be presented early in April at Columbia University. Critics have predicted that the film will greatly influence creative architectural and textile designs.

Mr. Boyd, who worked three years on the picture, says: "It is a simple piece of music—a Bach fugue—where the ever recurring theme weaves a perfect whole. In my film I have combined a simple curve in different forms with changes of light and timing to create a piece of visual music."

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The Butcher of Cape Ann: JON CORBINO

Corbino Returns to the Heroic Age of Rubens

THE TURBULENT PAINTINGS of Jon Corbino, 32 year old artist, awarded the Adolph and Clara Obrig prize for *Harvest Festival* at the current exhibition of the National Academy, may be seen in all their lusty glory at the Macbeth Gallery, New York, until April 11. This talented young artist with an old master's touch finds exciting subjects to paint—floods, earthquakes, upheaval. He likes the massive bulk of bulls and horses, the bodies of sturdy men and women, and the earth—ever restless and foreboding. Even his drawings, which finally merge into his large, dramatic compositions, speak of the draughtsmanship of centuries back, back to Rubens, Gericault and the Baroque.

"It would not be fair to say that if Jon Corbino's bright new canvases could be fed into some fabulous machine they would be mistaken, when they came out of it, for old masters," writes Edward Alden Jewell in the *New York Times*. "His works sound a contemporary as well as personal note. All the same, they do transport one back as far at least as Gericault, and sometimes, if you make generous allowances for divergent subject matter, as far as the outskirts of Rubens' great Baroque domain. In other words, this Italian-born American artist is of our time and not of our time. Past and present curiously and often furiously merge."

"Can El Greco be brought to Gloucester, Rubens to Rockport?" asks Jerome Klein in the *New York Post*. "To adapt the heroics, the gestures, colors and expressive intonations of the age of chivalry to our machine era is a task of unenviable difficulties." Feeling that Corbino does not face the problem of con-

temporaneity squarely, Mr. Klein adds: "Instead of refashioning Baroque vision, he uses its trappings to dissemble a reality apparently too banal for him. Corbino strives for the fateful, (even a picnic is pregnant with great portent) yet gives it no focus. To this must be attributed the lack of pictorial homogeneity or completeness in this work."

Emily Genauer dwells upon the same thought in the *New York World-Telegram*. "The inanimate elements of his compositions are never quite connected up. A group of figures in the foreground may be in a fine frenzy of excitement, but the landscape itself remains apart from the rest of the heroics. Composition is confused. There seems such a waste of energy to all this. A little control, a little understatement, a little less gusto would, I think, have resulted, paradoxically, in greater expressiveness. Meanwhile, Corbino's superb draughtsmanship and modeling and his splendid color sense must be enthusiastically commended."

Corbino is able to paint his sleek, powerful animals with authority because he has studied them. Edward Brace, in an article written for *The Magazine of Art* and reprinted in the catalogue, relates how the painter once worked for a few years in a camp in New York State where he learned to ride and take care of horses. Later he had charge of a stable stocked with champions. "Obviously," writes Mr. Brace, "he likes massive animals and he finds in their movements, in their irrational frenzies and their potential destructiveness, the same dramatic intensity that interests him in his flood scenes and earthquakes."

The Baroque Revival

THE MODERN WORLD'S search for its heritage has led this season to an unusual interest in the old masters of 17th and 18th century Italy, particularly those painters generally classified as baroque. As the great Chicago exhibition of Tiepolos closes, the Metropolitan Museum has opened a show of "Tiepolo and His Contemporaries." Earlier in the year the Springfield Museum held a first one-man show of Alessandro Magnasco, one of these contemporaries. From the art presses come new books monthly on the art of the Italian Baroque.

The principal reason for the Metropolitan show was its acquisition last year of a large part of the Biron Collection of Tiepolo drawings. To round out a display of these works the museum gathered a group of oils by the artist and by Fra Vittore Ghislandi, Sebastiano Ricci, Giuseppe Maria Crespi, Magnasco, Giovanni Battista Piazzetta, Michele Marieschi, Canaletto, Pietro Longhi, Francesco Guardi, Bernardo Bellotto, Tiepolo's son, Giovanni Domenico, Zuccarelli, and Piranesi. From the achievements of these artists come more than one inspiration in modern design.

In his new and excellent work, *Roman Baroque Art*, T. H. Fokker gives a long-needed discussion on the meaning of baroque. The term itself was first used in the Middle Ages as a word which denoted in scholastic philosophy the fourth mood of the second syllogistic figure, and it came to mean scholastic philosophy and the contortion it represented to the humanist mind. The word has since come to denote widely different meanings and the accepted derivation until now has been the Spanish word *barrueco* which means a large, irregularly-shaped pearl. Baroque art was supposed to have some similar quality. Its two expressive elements, however, are mass and space and it was the 17th century recognition of these factors that gave baroque art its forms, particularly in architecture.

In the paintings and drawings by Tiepolo and his contemporaries, mass and space are carried to extravagant ends to produce the emotional expression that characterized 18th century Venetian art. The drawings, more vigorous than Tiepolo's decorative wall and ceiling paintings, are always a sheer play of mass and space. The worm's eye view, the tossed head, the elimination of horizon and, hence, the introduction of space—all tend toward an emotional reality which is today one of the outstanding elements in photography and the movies, as the settings in *Lost Horizons*.

The Venetian views by Canaletto and Guardi, precise in the former and tremulous in the latter, are excursions into space on the vehicle of linear perspective.

These artists were the D. W. Griffiths and Frank Capras of their day and Hollywood in search of a tradition need look only to the Venetian afterglow.

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ARLINE WINGATE, whose sculpture has been seen in numerous New York group shows, is making an April debut at the Midtown Galleries. These 18 sculptures consist of sensitively conceived heads and figures, bearing no evidence of social unrest or pleas for the downtrodden. According to *Liberty*, this young sculptor would rather model a simple *Big Apple* than twist up forms of violence and upheaval in protest against the evils of the profit system. Miss Wingate blames the "pink" tinge on lack of public support of living artists. It is her belief that there would be fewer radicals among the artists if the upper and middle classes would cast a more frequent bone.

Miss Wingate, having studied with Faggi, Hovannes and Archipenko, finished her art education by touring the museums of Europe. She has the distinction of having her first show sponsored by Jules Bache, famous art collector, who writes in her catalogue: "Arline Wingate's sculptures are the work of a sensitive and serious artist who seems destined for a brilliant future." This is the first time that Mr. Bache has publicly backed the work of a living artist.

"How shall we best indicate the nature of Miss Wingate's sculpture?" asks Miss Genauer in the New York *World-Telegram*. "By remarking, because of its almost abstract solidity, reposeful rhythms and classic strain that is in the Maillol tradition? But it has more tenderness and warmth than the great Frenchman put into his figures. Or that it is distinctly feminine? But that would be to put it in the laughing-boy-riding-dolphin school. Better then, perhaps, to remark simply that Miss Wingate, still a very young woman, inspired most by Maillol, perhaps, has proceeded along the same main avenue (and it's an honorable route that started back with classic antiquity), but always retaining her own distinctly feminine individuality."

Asbury Park Steps Ahead

The extremely active Asbury Park Society of Fine Arts is holding its first water color and sculpture exhibition by New Jersey artists at the Berkeley Carteret Galleries, until April 30. The following prizes were awarded:

Water colors—first prize, to Avery Johnson for *Winter Stillness*; second, to Herbert Pierce for *Public Service Plant*; third, to James Deane for *Botanical Illustration*. Sculpture—first prize, to Lotzi de Gerendoy for *Faun*; second, to Elizabeth Straub for *Saint Francis*; third, to Pat Zitzman for *Joe*. Clara Stroud served as chairman of water colors, and Fritz Cleary as chairman of sculpture. Lilian M. Koerner, head of the exhibition activities of the Society, announces that the current show will be followed by equally large displays of oils, prints, drawings and a series of one-man exhibits.

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Inlet: GEORGE PICKEN

Picken Covers the New York Water Front

THE FRINGE of Manhattan with its busy water fronts, puffing tug boats, bridges and its half-built up constructions is George Picken's favorite painting section. In his exhibition of paintings at the Marie Harriman Gallery, New York, until April 9, Picken offers several of these views of activities along the Hudson and East rivers, as well as a few open country landscapes.

Unlike those artists who gain with smaller canvases, Picken seems to fare better when he turns his hand to larger pictures, as in

the vigorous *Dead Willows*, the graphic *Inlet* and the *Anchorage* with its "close-up" of docked boats. The spirit of John Sloan's early work is reflected in the downtown scene *New York Slums* and in the genre painting *Playground* with its romping children. Working in smokey tones of gray, dull greens and russets, Picken evidently spends little time in finishing off a painting once he has decided upon his theme. The 21 canvases on view represent one year's work, done while Picken also taught at the Art Students League.

Preserving Fine Fabrics

Trichophaga Tapetiella, probably the world's most famous iconoclast, may soon be stilled from his centuries of utter vandalism in museums, galleries and homes. A new process developed at the Pennsylvania Museum of Art, called "A-T-R," has been found to be an effective deterrent to this insect known in every household as the clothes moth.

The moth, it appears, has a peculiar digestive fluid which humans lack that prompts him to feed upon the animal matter in fine fabrics from Tuexdos to Gobelins. The "A-T-R" process, which is now distributed in New York by the Manhattan Storage and

Warehouse, where some of the finest tapestries are stored, makes these digestive fluids ineffective with the net results that the moth prefers starvation. The processing is claimed to remove dust patina and to protect the fabrics from rotting, mildew and fungus growth. It was developed by William E. Wilson, research director for the Allied Textile Research Society.

Mishell Show Extended

The exhibition of oils and drawings, "Portraits of People," by Louise Mishell at the Barbizon-Plaza Galleries, New York, has been extended to April 9.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

WITH the Whitney and Academy annuals now current there remains only three other large group shows for the present season. The annual free-for-all (to be more exact, \$5 each), the Independents Exhibition, opens on the 27th and Mayor LaGuardia's National Exhibition some time in the late Spring. The Architectural League annual opens on the 20th of this month. This exhibition becomes each year more important as an art show with the great activity going on in mural and sculptural decoration.

Durand-Ruel's Hope Farm benefit is a Cézanne exhibition this year, reported elsewhere in this issue. Incidentally, this department had an opportunity recently to compare the two controversial Cézanne *Bathers*, the one at the Pennsylvania Museum and the other at the Barnes Foundation. Sig. Venturi to the contrary, the former seems to be far from a finished picture compared with the colorful Barnes *Bathers*. It does have much value educationally to show how the master posed and then proceeded with his problem, keeping sight at every step of the governing unity—keeping, as they say in the studios, "the hairpin."

It's Design in Charlot

The calendar of one man shows at the moment is a medley of native, French, German, Mexican artists. A memorial exhibition by Jean de Brunhoff is current at the Durlacher Galleries and it is more probable that the very young children will recognize this name sooner than their parents. De Brunhoff, who died last year, was the creator of "Barbar the Elephant."

In view of the decline in popularity of the Mexican school in general, the sustained, even increasing interest in Jean Charlot speaks well for the artist. His recent exhibition at the Passadoit Gallery brought praise from the critics. It is design above all in Charlot, according to Edward Alden Jewell of the *Times*: "This ingratiating and gifted artist (one-fourth Mexican, one-fourth Russian and half French, as Georgette Passadoit figures it out) has brought to the water-colors a freer use of the medium and, in several instances, even a clearer grasp of form than belong to his work of the past. Design, de-

spite the fact that Charlot doesn't always explore its full potentiality, remains his surest drawing card."

Brown Show Extended

"Sophisticated but not smart," is what the *Post* critic, Jerome Klein, calls the watercolors of Douglas Brown, on view currently at Mrs. Cornelius J. Sullivan's. "Their sophistication lies in the painter's nimble manner of skimming from one plane to another, of maintaining his buoyancy through the most intricate flights of the brush and of giving you in the end a picture that clicks in space and harmony like a watch movement."

"Brown also has a denser manner of working, evident in the splendid studies of locomotives, each one a snorting cast-iron personality."

"His style has advanced in knowledge and technical control, without loss of the directness which has always distinguished it," wrote Carlyle Burrows in the *Herald Tribune*. The show has been extended to April 9.

Poetry in Landscapes

Constance Coleman Richardson whose first exhibition in New York is current at the Schaeffer Galleries is a landscapist who gets therapeutic value into her canvases in an old fashioned, almost old master, way. She paints New England scenes mostly and gets vast distances into each one. The paintings are calm, reassuring pictures with all their vastness in scale, and by combining oil on gesso the artist achieves a remarkable light in each picture. Space and light are the expressive elements in her art, which is a combination of naturalism and romanticism. A view of *Cambridge, N. Y.*, shows miles of the New York State countryside in a mild state of turmoil with the sky wedded in the distance to the earth.

Mrs. Richardson's paintings have been exhibited in the mid-West and many of them are owned privately in Indianapolis, Detroit and New York. She studied at the Pennsylvania Academy and works at present in Detroit where her husband serves as assistant director of the Institute of Arts.

Studio Guild's Annual

Studio Guild's Spring annual for its members is currently filling all four galleries at that establishment with a group of paintings mostly on the conservative side. The pictorial colorists form the largest group and 155 paintings by as many artists add up to a colorful display of art from all parts of the country. Jane Peterson's flowerpiece (reproduced) is one of the best in the show. The two Leopold Seyfferts, senior and junior, are represented by portraits, and junior's individualism is coming along strong. Wilford Conrow's *Mrs. Leon Freedman* has a spirited zest which is a bit enervated, however, by a mediocre background. Of the still lifes Lucille Sylvester's *In the Spring* is top notch. From Alabama is a picture by Joe Clancy, a new name, which has the beginnings of real form in one of the figures. Among the many artists well represented are Julius Delbos, Fern Cunningham, Lois B. Tracy, George Elmer Browne, Celine Baekland, Charles Drogkamp, Carl Ringius, John Whitelaw, Elizabeth Curtis, Francis Dixon, Mary Domville, Annie Stein, Arthur Healy, Gertrude Kay.

Dignity in Sculpture

An informal yet appealing show of sculpture by Robert Davidson is on view at the Tricker Galleries. Davidson is resident sculptor at Skidmore College and some of the pieces in the show represent his work done there for architectural decoration. College life from sports to laboratory science is covered in the bas-reliefs and small sketches in the

The Dove: ROBERT DAVIDSON
At the Tricker Galleries





Hockey Night: HENRY BILLINGS
At the New Art Circle

round. The silvered bronze figure reproduced here has a simplicity and dignity that makes it one of the most compelling pieces in the show, and makes one pause to realize that these two qualities are conspicuously missed in a lot of contemporary plastic art.

At the Tricker Gallery, too, is a group of accomplished watercolors by Harry Leith-Ross, who won the recent Salmagundi Club prize. Fresh and expert are these paintings.

Lahey in Formal Portraiture

The progress shown by Richard Lahey in his recent Kraushaar exhibition deserves recording. "The artist's most notable advance," wrote Howard Devree in the *Times*, "is in the field of color, where Mr. Lahey is certainly more subtly persuasive than in earlier work. His low-keyed landscapes are successfully moody; his full length portrait of his wife in black lace is an arresting piece of work." This latter canvas Carlyle Burrows of the *Herald Tribune* termed the most striking exhibit in the show. "For an artist not usually associated with formal portraits," wrote Burrows, "this is a particularly substantial and personable accomplishment, appealing in color as well as sound in execution."

Promising Debut

"An auspicious first show," wrote Howard Devree, *Times* critic, of the exhibition by Gale Lee Guthrie at the Arthur Newton Galleries. "It is quiet, sympathetic work, restrained in color and tasteful in arrangement. A touch of Lhote influence lingers in one of the landscapes; but the Spanish tyes, notably the study of a woman beggar, are very much the artist's own." Miss Guthrie "absorbed something of the Spanish sunlight and simplicity," noted the *Herald Tribune*.

The Panorama

One of the least publicized art galleries in New York and yet one of the most educational in its exhibits is J. B. Neumann's "New Art Circle." Neumann has had this gallery for many years, having opened it originally as a branch of his Berlin establishment when he was living in Germany. He runs it like a museum and is so fond of paintings that he buys more than he sells. He never reads any art books but in 10 years he has not missed one Sunday at the Metropolitan Museum looking at pictures. His historical exhibitions are among the best in New York for giving the background of modern art. At the

moment, the New Art Circle is hung with paintings by Henry Billings whose striking *Hockey Night*, a view of the entrance to Madison Square Garden, is reproduced opposite.

A young woman painter who seems well on the way to achieving an important creative niche is Loren MacIver, whose show is current at the East River Gallery. Her recent oils show considerable progress toward an individual expression that is lyric in color. At times Miss MacIver casts among her souvenirs for her whimsical subject matter but more often she plucks it on the wing from an untethered imagination.

Entitling it a "Preview and Review," Chief Lataiyo, director of the American Salon, has arranged a group show at his gallery of two or more works by the artists who have or who will be exhibited there. Oils, watercolors and prints by Laszlo de Nagy, Helen Boswell, Ronnie Elliot, Robert Benney, Eugene Bischoff, Charles Cagle, Alice Berman, Ruth Kreps, Edith Bozyan, and J. P. Ludlum are included.

The first retrospective exhibition by Eliot O'Hara, covering ten years of his professional career opens at the Argent Galleries, April 4, continuing for twelve days. O'Hara has become in ten years one of the most famous contemporary exponents of watercolor as an artist, a teacher, and a writer. Close on the heels of this retrospective his third book, *Watercolor Fares Forth*, will appear from Minton Balch. When someone asked O'Hara why he does not paint in oils he answered that "watercolor is so difficult and tricky a medium that I have no time for other forms of art."

An unusual type of art, paintings of the subconscious, is represented at the Fifth Avenue galleries of the Grand Central Art Galleries in a show by Mrs. Irving T. Bush, who won interesting reactions earlier this year from London art critics. Mrs. Bush paints symbolic and imaginary forms in bold color and sometimes in black and white only. She has had no formal art training and does not attempt to explain her urge to paint which began after her mother's death several years ago.

A large comprehensive exhibition by Paul Klee, most enigmatic of the moderns is on view at the Buchholz Gallery. Jerome Klein, in the *Post*, gives something to think about in approaching Klee's art. He says, "While the merry-go-round broke down, something more fundamental happened to the viaduct." Klee's art is an attempt at repair.

Zinnias in Yellow Bowl: JANE PETERSON
At Studio Guild



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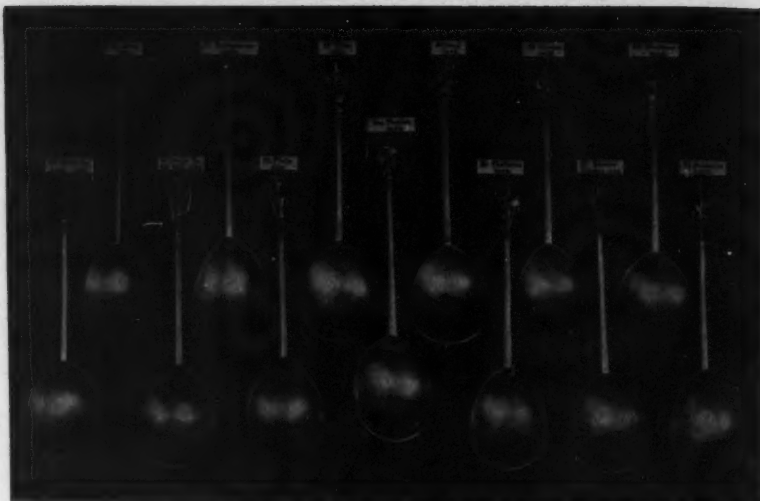
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Antiques Exposition to Be Held in New York

LEADING a full Spring calendar of antiques expositions throughout the country is the tenth annual antiques show at the Hotel Commodore, New York, from Monday through Saturday, April 11-16. Laurens W. MacFarland is the new managing director of this important annual, and several innovations by him will give a better display to the more important objects to be exhibited. Three cash awards are to be made at the close of the exhibition on the basis of a popular vote by visitors.

With the widening of art's perspective in recent years to embrace many fields hitherto cultivated mainly by the antiquarian, the antiques shows throughout the country are each year approaching the status of "art shows" as well. The interest in "primitive" painting and sculpture; the greater importance of applied design in industry and the consequent inspiration of older design; the discovery of an American artistic tradition and the latter-day discovery of an affinity between minor and major art forms, have all contributed to the importance of antiques.

In the Barnes Foundation, for example, amid the most important collection of modern French paintings and sculpture in the western world is a large group of early American, Pennsylvania-Dutch folk arts and crafts, included as an integral and educational phase of the collection.

Probably the bulk of the objects in the New York show will illustrate Colonial American arts and crafts, though a large group of English silver and furniture is to be included. The east ballroom of the hotel is reserved for special displays by a group of antiques firms in which there will be no booths and the objects will be shown amid appropriate settings. Frank Partridge, Symons, Inc., Peter Guille, Schmitt Brothers, Norman Adams, James Robinson, French and Co., and others will have their displays in this room. English and American furniture, glass, silver, pewter,

porcelains, fabrics and paintings are to be included. The objects will be shown in a way that the visitor may gain the greatest educational value from each object.

The large ballroom will include a large number of booths taken by local as well as out-of-town dealers of prints, paintings, furniture, Stiegel and Sandwich glass, shawls, laces, dolls, old paperweights, hooked rugs from all parts of the country and from abroad. Among the outstanding examples will be a hooked rug made about a hundred years ago and valued today at \$5,000. A hooked bed cover dated 1796 and made by Hannah Johnson in Connecticut will be another feature.

Private collectors are contributing a number of interesting objects including a Duncan Phyfe sewing table, American and English pewter and silver. The loan group reveals a surprising number of antiques collectors among stage, screen and radio folk.

The calendar of antiques shows listed in the current issue of the magazine *Antiques* includes displays in the near future as follows: April 18-23, Southern New England Antiques Exp., Hartford; April 20-23, Antiques Show, Easton, Penna.; April 26-May 1, Antiques Show, Indianapolis; April 27-May 1, First Iowa Antiques Exp., Des Moines; April 27-30, Fifth Bucks County Show, Doylestown, Penna.; May 2-4, Sixth Delaware Antiques Exp., Wilmington; May 2-7, Sixth Southern New York and Connecticut Antiques Exp., Westchester, N. Y. Other shows scheduled for May will be held in Hamilton, N. Y., Maplewood, N. J., Plainfield, N. J., Garden City, N. Y., Cincinnati, O., and Evanston, Ill.

Morilla Company Expands

Concurrently with the publication its annual catalogue, the Morilla Company, manufacturers and importers of artists' paper and materials, announces removal to larger quarters at 36 Cooper Square, New York. The firm was previously located at 3 East 17th Street.

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The Later Dynasties

FOLLOWING its exhibition of earlier Chinese art objects, Yamanaka & Co., New York, has placed on display a survey of ceramic and jade achievements during the later Chinese dynasties. The objects include carved vessels, plaques, animals in jade, rare porcelains, paintings and ink blocks, mostly from the three glorious periods of Chinese craftsmanship: the Ming dynasty (1368-1644); and the two periods in the Ch'ing dynasty, the prized K'ang-hsi (1662-1722), and Ch'ien-lung (1736-95).

The jades, forming a main division in the exhibit, run a gamut of forms, colors, and mineral perfection. The earlier shapes of bronze ceremonial vases were copied in the lapidary with a virtuosity that has gained world renown. Out of one block of the hard, waxy material that China so venerated, the carver has reproduced the most exquisite and complex forms, and has even added a long stone chain to many of the vessels. In color they run from the pure white through those evocative terms the English have used: mutton fat, spinach, apple and sage greens, and the splashed and mottled colors. Several vases of the thin, Tibetan type in pure white tempt the connoisseur to exercise his prerogative of a fingernail tap to evoke that lingering sonorous ring that determines jade quality.

The porcelains offer as many different and excellent forms, glazes, and manufacture. In this field the type names and descriptive terms are French, reminiscent of the fact that it was the French Jesuits at the Imperial Chinese Court who first appreciated and made known to the western world the excellency of Chinese pottery. Temple vases in the different "familles"—verte, jaune, rose; the chaste "Blanc de Chine" white ware representing Lohans and Kwan-yins, and other mythological heroes and heroines; and the delicate glazes of "sang-de-boef" (ox blood) are included.

Outstanding are two chrysanthemum vases and a rouge pot in peachbloom, speckled with tiny green spots. A "Blanc de Chine" statuette



Ku Yueh Hsuan Vase
Ch'ien-lung Period (1736-95)

of a Kwan-yin which has a plastic movement as surging as African sculpture is still another notable piece. From the later period, when the occidental yeast has begun to ferment, is a rare "Ku Yueh Hsuan" vase that rivals anything ever done in western miniature painting as it steals the occidental thunder of chiaroscuro. In its painting, the vase recalls the criticism of western art left by Tsou-I-kuei:

"The Westerners always make use of the rules of perspective in their pictures which gives a vivid impression of depth and distance. They always add shadows to human figures, houses and objects represented . . . shadows ending in the apex of a triangle. Our students will be able to make a serviceable use of some small part of these methods, which are, however, quite lacking in a personal touch."

Applauding Celebrity

Americans have heard "that John Marin is the ranking No. 1 water color painter of the country," observed Henry McBride in the *New York Sun*, "and they intend to verify this for themselves." The annual opportunity to struggle with Marin's difficult art at Alfred Stieglitz's An American Place was the occasion for Mr. McBride's observation.

"This is always one of the encouraging things about Americans," the critic added. "They always 'want to know' . . . As a rule, whether they 'get' it or not, they are submissive. They at least will have seen a Marin. Far be it from them to dispute the mysterious Mr. Stieglitz, who always seems to be at the American Place saying things far stranger than the pictures. Far be it from them to quarrel with the ecstasies of Laurence Gilman over Mme. Flagstad's Yseultite, or the rave notices invariably handed out to the performances of Joe Louis, the boxer; Miss Fontanne, the actress; Mr. Gehrig, the base-ballist, &c. The word has gone forth that these artists are

'tops' and every able-bodied citizen in this country intends to see them if possible. We applaud celebrity as a thing itself. We scarcely ever know the second-best man."

Notes From Northern Jersey

Frederick Hambergren, who after finishing the Roosevelt Memorial in Tenafly, New Jersey, settled in Leonia, is holding a one-man show at the Winston Dibble Gallery in Englewood—the first sculpture exhibition to be held in that center. Mr. Hambergren is showing two new creations: *Despair*, a two foot female figure which despite its size is monumental in conception, and *Rhythm*, an over-life size wall monument.

The Dibble Gallery is a pioneer in sponsoring the work of artists living in its community. On April 1, it will introduce Barbara Comfort in a one-man show of portraits, landscapes and sketches of a trip down the Rhine last Summer. Miss Comfort, a former student at the National Academy, is at present working with Jerry Farnsworth.

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February Sunset: B. J. O. NORDFELDT

Nordfeldt Exhibits New Jersey Landscapes

THE SEARCH for subject material has taken B. J. O. Nordfeldt from the arid Southwest to the crisp green landscape of the New England town of Newburyport, and now on to Lambertville, N. J., next door to the artists' colony at New Hope. Nordfeldt, apparently more interested this year in the starker forms of nature than the verdant fullness of the harvest season, has put in a full winter of work on the banks of the Delaware. His recent oils and water colors of bare tree forms, brooks and waterfalls, snow-crested pasture lands and small villages scattered in the distance, may be viewed at the Lilienfeld Galleries, New York, until April 16.

The same full brush and the same quick, forceful observations characteristic of Nord-

feldt's work are found in these landscapes of the backhills, quarries and mills of Lambertville. Massed and foreboding clouds against a rose colored winter sky often tie exaggerated forms into a unity. *Lambertville Street* with its oddly assorted line of houses standing stalwart and dingy against a windy sky is enlivened by the group of women, playing children and the old man and his dog. Farm animals add interest to a few of the canvases, like *Odd Cow* (one brown cow in the midst of a group of black ones), and *The Herd*, collected in a barnyard in the back of a village. Nordfeldt's snow scenes sometimes take on a folkland touch that carries one back to the winter views of Currier & Ives. The water colors are treated with thick opaque.

A \$70,000 Competition

THE \$70,000 SCULPTURE COMPETITION for the decoration of the United States Government building at the New York World's Fair under the direction of the Treasury Department Art Projects, comes as interesting news in view of the controversy about the place of art at the Fair. With the exception of one privately commissioned competition, this will be the first opportunity artists have had to enter an open competition (in which merit is the main basis) for art work in the New York Fair.

Sculptural decorations for the two great towers on the main facade of the government building will be the subject of the competition, the models for which must be submitted by June 1, 1938. The amount of \$20,000 will be paid for the completed sculptures to be executed in waterproof plaster. The general thought underlying the plan of decoration for the building is to awaken the observer to a vivid sense of the spirit and meaning of democracy, and to symbolize the peace and common accord which the United States wishes to enjoy with all nations of the world.

The jury consists of Edward J. Flynn,

Theodore T. Hayes, Gaetano Cecere, Henry Kries, Lee Lawrie, Howard F. Cheney and Edward Bruce. Aside from the main commission, the architectural design also calls for a number of other sculptures. Those who submit outstanding work will be commissioned to execute these other sculpture projects in the building. Every sculptor must signify his intention of entering by writing to Edward Bruce, Section of Painting and Sculpture, Treasury Department, Procurement Division, Washington, D. C. It is anticipated that the number of competitors will exceed that of the competition recently concluded by the Treasury Department Art Projects for the sculptures of the Federal Trade Commission Building in Washington, D. C., for which 249 competed.

Growth in Iowa

A new \$160,000 fine arts building, Armstrong Hall, was dedicated on the campus of Cornell College, Mount Vernon, Iowa, last month. The building, housing the three branches of music, art and drama, contains a 2-story exhibition hall, a little theatre, several studios and large classrooms. The opening exhibition features the work of Iowa painters and will form the nucleus of the state's section to be shown in the New York City "All States" exhibit this June.

Cornell College now offers a full curriculum of creative and historical art courses. Miss Nama A. Lathe is head of the department and is assisted by Philip Henderson.

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Landscape With Three Cottages: REMBRANDT (Etching-Drypoint, 1650)
Included in the Scoville-Wrenn Auction

Varied Sales at Parke-Bernet Galleries

THE APRIL SCHEDULE at the Parke-Bernet Galleries, New York, opens with the dispersal of the art properties and furnishings of the late Ogden Mills and the late Ogden L. Mills, the sales to be held at the galleries April 1 and 2, and on the premises on April 5. The Mills collections are featured by fine selections of French 18th century furniture, Beauvais and Gobelins tapestries, paintings, rugs and Chinese porcelains.

Etchings and engravings from the collections of Mrs. Robert Scoville of New York, the late John H. Wrenn of Chicago, and Clifford Wallace of Philadelphia will be dispersed at public sale the evenings of April 13 and 14 at the Parke-Bernet Galleries, New York.

One of the most notable prints is the *Landscape with Three Cottages* by Rembrandt, signed and dated 1650, from the Lessing J. Rosenwald collection. Another Rembrandt *The Little Passion*, and a Dürer group, including *Adam and Eve* and *Virgin with a Pear*, also hold important places, as do Van Meckenem's *St. Elizabeth*, Van Dyke's *Justus Suttermans* and the *Battle of Naked Men* by Campagnola. Early works by Altdorfer, Beham, Schongauer, Van Leydem, Raimondi, Robetta and others to be found. Fine impressions by

Whistler (including *Nocturne*, *The Kitchen* and *Cameo I*), Forain, Bone, Cameron, McBey, Hayden, Benson, Blampied, Briscoe, Brockhurst, Meryon, Zorn and other modern artists complete the catalogue.

The afternoons of April 8 and 9, will see the sale of art property of Mrs. Leonard Elmhirst (formerly Mrs. Willard Straight), property of the late S. K. Pendleton and of Mrs. Nathan Straus. Among the furniture, which comprises the bulk of the sale, outstanding pieces are a Chippendale two-chair-back settee, a pair of Louis XV armchairs by Peridiez, a William and Mary marquetry tall-case clock by Benjamin Johnson of London, and a set of four Chippendale armchairs showing the influence French design exerted on the great English cabinet-maker.

Scheduled for the afternoons of April 13 and 14 is a sale of furniture and decorations from the collections of Mrs. Paul M. Warburg, followed in the evenings of those two days by the Scoville-Wrenn sale of prints. The library of Thomas Hatton will be dispersed the evening of April 20.

The sale of the William S. Stimmel collection of European and American paintings, booked for April 21, has been postponed.

Disasters of War

THE DESTRUCTION of practically all of the important paintings which placed him in the position of one of the foremost contemporary artists of Spain has been the "disasters of war" to Luis Quintanilla. The artist was given a one man show of his drawings last month at the Museum of Modern Art and Ernest Hemingway revealed the tragedy in the catalogue foreword.

"A year ago today," wrote Hemingway, "we were together and I asked Luis how his studio was and if the pictures were safe."

"Oh, it's all gone," he said, without bitterness, explaining that a bomb had gutted the building.

"And the big frescoes in University City and the Casa del Pueblo?"

"Finished," he said, "all smashed."

"What about the frescoes for the monument to Pablo Iglesias?"

"Destroyed," he said. "No, Ernesto, let's not

talk about it. When a man loses all his life's work, everything that he has done in all his working life, it is much better not to talk about it."

Quintanilla's precise, objective war drawings, which the Modern Museum wished "to be considered as objective works of art, not as partisan documents of war" won high praise from the art critics for their eloquence. Quintanilla fought in the war, even led many of the battles until the Loyalists decided he was too valuable to be exposed to gunfire. The drawings were all made at the front and from first hand observation.

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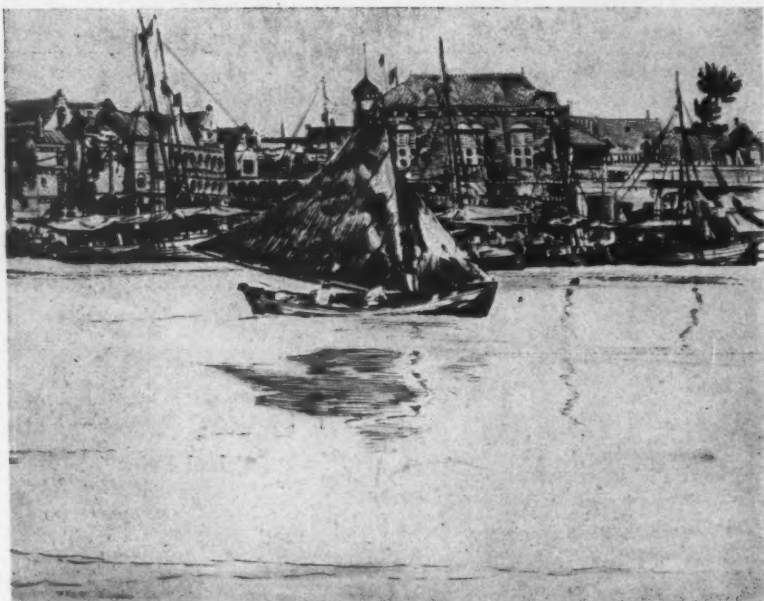
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THE PRINT MAKERS: OLD AND NEW



Williemstad, Curacao: PHILIP KAPPEL

Kappel Marine Selected by Connecticut

PHILIP KAPPEL, long noted for his etchings of the sea and the romantic Caribbean harbors, has been designated to do this year's presentation print for the sustaining members of the Connecticut Academy of Fine Arts. The print gives a characteristic view of Williemstad on the Dutch West Indian Island of Curacao, a beautiful natural harbor 40 miles off the north coast of Venezuela. Curacao, discovered by Hojeda about 1499 and occupied by the Spaniards in 1527, gives its name to the Government of the Dutch West Indies and also to a delicate fruit liqueur, at once pleasant and potent and regarded by epicures as a most agreeable digestive after a hearty repast.

Charles William Taussig, writing in the Crafton Collection's volume on Philip Kappel, said: "A print by Kappel is a paradoxical thing, being at once both photographic and impressionistic; photographic not in the sense of wearisome detail, but in its masterful re-

gard for accuracy of essentials. One need not labor to explain to the old salt who scans a Kappel marine with professional cynicism, that this or that has been altered, augmented or omitted by the grace of 'poet's license.' I know whereof I speak, for I have seen his prints hanging on the wall of a retired sea captain and have heard them appraised in nautical nomenclature."

Turning an apt poetical phrase, Mr. Taussig continued: "Kappel is a minnesinger of the spindrift, a troubadour of endless horizons, a minstrel of the romance of the sea . . . One suspects that Neptune loaned him his trident to use in place of an etching needle."

"A close examination of a Kappel print leaves one in a quandary. How does he get his effect? Is it the exquisite tracery of his lines, or is it the blank spaces which predominate in so many of his prints? Kappel indulges in no unnecessary scratching. His is a true economy of line."

Wesleyan Windfall

THROUGH an anonymous donor Wesleyan University at Middletown, Conn., has secured a collection of 1,500 fine prints valued at more than a quarter million dollars, according to an announcement by George W. Davison, president of the Wesleyan Board of Trustees. The gift includes the salary of a curator of prints, and Gustave Von Groschwitz has been appointed to that post.

Mr. Groschwitz is a graduate of Columbia, with graduate study in art at that institution. He has had extensive experience in the print field, and at present is in charge of one of the Federal Art Projects, directing the work in prints in New York City. Next year he will give a course in graphic art at Wesleyan.

Wesleyan's new collection is the result of thirty years of study and purchase by a connoisseur who at this time prefers anonymity. For the use of college students in art, the collection has three advantages: It provides a broad panorama of the entire history of graphic art from the 15th century to the present; gives a composite view of the rise and development of the art in each country of Europe and America; and includes fine examples of creative work in all graphic media—engraving, woodcut, etching and lithography.

The Italian masters are represented by Mantegna, Canaletto and Tiepolo. In the German section are examples by Master E. S. Schongauer, Dürer, Altdorfer and Holbein. Among the Dutch prints are more than 40 etchings by Rembrandt and many by Van Dyke. A few of the Englishmen are Blake, Turner, Haden, Cameron, McBey and Bone. Representing the French schools are Delacroix, Daumier, Corot, Manet, Renoir, Rodin, Degas and Gauguin. A feature is one of the most complete groups of etchings, woodcuts and lithographs by Millet in the world. Americans are Whistler, Pennell and many contemporary etchers.

Frequent visitors to the Wesleyan department of art in connection with the exhibition of the prints are expected. Two such visiting lecturers have already been announced: John Taylor Arms, president of the Society of American Etchers, and David Keppel, head of Frederick Keppel & Co.

Arms In Europe

John Taylor Arms, president of the Society of American Etchers, has sailed on a three-month drawing trip in Europe during which he will visit France, Italy, Hungary and England. Believing that cultural ties pave the way for a better understanding among nations, Mr. Arms spends much of his time assembling American shows abroad. He has organized exchange exhibitions with Italy, England, France and Sweden.

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Thief "Collects" Eight Prints

An unknown person walked into the Fergil Galleries, New York, the afternoon of March 24 and when he walked out the firm's stock of fine prints was poorer by \$634. A list of the prints which the thief "collected" follows:

John Taylor Arms, *Grim Orvietto* (\$30) and *Lace and Stone* (\$150); George Bellows, *Counted Out* (\$300); Frank Benson, *Deer Hunter* (\$50); Arthur W. Heintzleman, *The Golden Age* (\$30); Walt Kuhn, *Between Acts* (\$25); Hayley Lever, *Boats I* (\$24); and Edward Hopper, *Night Shadows* (\$25).

The prints were evidently stolen while the gallery was arranging its current exhibition of "Forty American Prints." According to F. Newlin Price, president of the firm, the uniform excellence of the loot indicates that the theft was no haphazard "snatch." He would appreciate any information leading to the recovery of the lost prints.

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Dopey: WALT DISNEY
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The Magic of Disney

FOR THE FIRST TIME since the Van Eycks discovered the advantages of oil paint the world is faced with a choice of fine art media and with a possible revolution in art production, according to Dorothy Grafty, Philadelphia Record critic. This is all because of *Snow White and the Seven Dwarfs*.

"The miracle of the animated cartoon," writes Miss Grafty, "is today so integral a part of our entertainment machinery that the fact of its art significance, more revolutionary than Van Eyck's oil paint, has not yet penetrated the paint complacency of the studios."

"The artistry of Walt Disney's *Snow White and the Seven Dwarfs* does not lie in its story-telling, but, like all great art, in its picture-making. The story shapes itself in colors and forms, sweeping to magnificent climaxes, contrasts and parallels, from the imaginary terror of the clawing woods and the menacing parallel of shapes and colors in witch and waiting vultures to the flight up the crags, the final plunge, and the silent, rhythmic, macabre beat of black vulture wings circling inexorably down and down through the storm."

"For every man, woman and child who has stood beside Rembrandt's *Lesson in Anatomy* listening to the actual or remembered voice of a preceptor relaying what he has had relayed to him, there will be hundreds of thousands of men, women and children in American motion picture theaters who will receive their baptism in art through the magic of Walt Disney."

"It is less important that they recognize it as art than that they demand more of it, for recognition is an academic sort of thing that comes when the thrill of real discovery pales toward tradition."

"When Winsor McCay brought his famous

dinosaur *Gertie* to the screen the animated cartoon was exactly what the words imply. But *Snow White and the Seven Dwarfs* is no more a cartoon, animated or otherwise, than a stained glass window, alive with the rays of the sun, is a cartoon."

Walt Disney, writes Miss Grafty, is the world's greatest innovator and she compares him with Benjamin West whose Tercentenary Exhibition is current at the Pennsylvania Museum. West was a revolutionary innovator, too, when he painted General Wolfe not in a Roman toga, but the uniform the general actually wore. But the art of the museum is today "hedged with hokus-pokus" and the man must come to it. In Walt Disney's animated cartoons art comes to the man.

"Psychologically the great museum is wrong. It should be ubiquitous like the motion picture theater, penetrating busy intersections and residential districts. Instead it stands, clothed in Greek robes, as anachronistic as the tradition against which Benjamin West fought more than a century ago, a sanctuary set apart on a hill, physically cut off from the lives of the people."

"Abstract art, when displayed in a museum, must be explained. But in *Snow White and the Seven Dwarfs* the public absorbs the abstract with the concrete . . .

"Divorced from their context such pictures are pure abstractions; for the abstraction on a gallery wall is little more than a thought or an emotion severed from the continuity of experience. That Disney's abstractions are recognized as such only by the most discerning is a tribute to his fuller and deeper appreciation for life."

He Antedated the Mansions

The Fifth Avenue peanut vendor who had a stand on the \$1,500,000 site across from the Metropolitan Museum of Art for 27 years is dead at the age of 78 years. The story of Frank Beggi, the peanut and candy seller, began in 1895 when, as the son of an Italian immigrant, he lived in what might have been called the suburbs, 3rd Avenue at 82nd Street.

On one of his walks across the fields from his home to Central Park, reports the New York Times, Beggi noticed a convenient plot of vacant land opposite the Metropolitan Museum. He watched the visitors leaving this cultural place and got the idea of erecting a peanut stand. He found and consulted the owner of the land, received permission to begin business, and remained there with his stand and soda fountain even after Fifth Avenue as an exclusive residential area stopped all other business ventures at the 59th Street deadline. No one bothered him, however, even though wealth and fashion took over all the space around him. His peanut stand, neatly kept, and later surrounded by a row of shrubs in boxes, antedated many of the avenue's famous mansions. In 1922 Beggi had to make way for a 13-story apartment house.

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Clearing the Air

A LETTER that clears to a great extent the stormy atmosphere that has surrounded the progress of the Federal Arts Bill in Washington has been received by THE ART DIGEST from Stevens Maxey, executive secretary of the Federal Arts Committee, the co-ordinating group that has been working for the Coffee-Pepper Bill. Mr. Maxey:

"I wish to congratulate you for your common sense editorial appearing in the March 15 issue of THE ART DIGEST. If all sections of the Art World would come together in this spirit we would soon have a Bill.

"The basic problem is simple despite the perplexity of details. The Committee has undertaken the following task:

"To press for a Bureau of Fine Arts to carry out a broad public cultural program.

"The Federal Arts Projects constitute the only precedent demonstrating the need and practicability of such a program not only to the public but to hard-headed practical Congressmen. Common sense dictates that what has been found useful in this program should be utilized by the Bureau of Fine Arts.

"That furthermore the program should be decentralized and preferably administered by individuals selected on the basis of broad knowledge of the Arts rather than political acumen.

"This is the basic position of the Federal Arts Committee. It seems strange that such a position can be characterized as left.

"What you characterize as left no doubt are the motives ascribed to the Committee by a few individuals who have vociferously attacked the Bill. Permit me to correct a few points raised by these gentlemen.

"(1) The Committee unanimously desires a program entirely divorced from relief.

"(2) The Committee unanimously and wholeheartedly desires a truly democratic system of administration.

"(3) Neither the Committee, the drafters of the Coffee-Pepper Bill nor the cultural unions accused, intended or desired Union control of the administration or program of this Act. The Committee made this plain at the hearings in both Houses. The cultural

unions have issued a public statement to this effect.

"The Federal Arts Committee composed of all organizations and individuals interested in the basic program outlined above has stated . . . 'Furthermore, the Federal Arts Committee, composed of all individuals and organizations supporting the Federal Arts Act, is aware that the section dealing with the drawing up of the panels, is too restrictive. The Committee is in unanimous agreement as to the necessity and desirability of broadening this section to include the widest possible representation.'

"Who is left then supporting any such premise, or intention, of union or undemocratic control. Mr. Meredith has rightfully dubbed this criticism as 'fighting windmills.'

"In conclusion, if all sections of the Art World will get behind your suggestions for a democratic administration, etc., the Committee is prepared to wholeheartedly support it.

"Specifically . . . 'An artist is one who is practicing as a vocation rather than as an avocation, one or more of the Arts.'

"The functions, powers and duties of the Bureau shall include no relief projects whatsoever. Persons now employed on the Projects sponsored by the WPA who are not found eligible under the Bureau of Fine Arts shall remain under the jurisdiction—of the Federal Relief Administration.

"The regional administration will be vested in advisory committees elected by all art organizations of 50 or more members, serving without compensation. The Advisory Committee will elect the regional committeemen, determine what persons qualify as Artists, and advise the regional administrations as to what projects shall be carried out in each region. These are your proposals. If the majority of artists and art organizations (Fine Art's Federation, etc.) will support these provisions you have outlined, the Federal Arts Committee will wholeheartedly accept them and work for their accomplishment."

MERYON'S GREAT ETCHINGS: An important group of Meryon etchings is on view at the Knoedler Galleries, New York—a valuable show for the professional scholar of the graphic process.

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LANDSCAPE . . . FIGURE . . . PORTRAIT

The Field of American Art Education

Therapeutic Art

MANIFOLD are the uses of art, the newest one being an instrument for the guidance of underprivileged children. An exhibition of paintings held during March at the New School for Social Research, New York, under the sponsorship of the Federal Art Project displayed the talents of these maladjusted youngsters who are helping to find themselves through art. The watercolors were done by pupils of the Hawthorne-Cedar Knolls School.

By some shuffling of values in recent years the word "underprivileged" refers to children who play hooky and do other petty delinquencies that were considered normal animalism a generation ago, and these children are placed in separate schools. One of the main courses in the Hawthorne-Cedar Knolls School, which is run by the Jewish Board of Guardians, is the art course under Harold Goldfinger.

The watercolors in the exhibit, which show a remarkable sense for color, were identified in the catalogue by comments instead of titles. Thus the comment made by one young artist about his picture is "It's a woman—it looks strange—but you can see it this way." The group at present harbors one schizophrenic, and two pictures, 8 months apart, show the progress which he has made in shaking off his too-persistent split-personality.

The pictures "look like" modern art and without doubt the extreme individualism of modern art has made it possible for the children to express themselves without qualm in paint. A few of the pictures rise above the status of documents and seem to possess some aesthetic quality, though, as with all child art of the advanced variety, a governing sense of unity is often lacking.

Hendrix Follows Suit

Timely in view of a recent editorial in THE ART DIGEST concerning the "Artist-in-Resident" idea, is the appointment of H. Louis

Freund as resident artist at Hendrix College, Conway, Arkansas. The appointment has been made possible through the Carnegie Corporation of New York, according to Dr. J. H. Reynolds, president of Hendrix, and it is the second such grant made under the corporation's policy to encourage creative art within the colleges.

Since his appointment Freund has purchased the old home of Carrie Nation, "Hatchet Hall" in Eureka Springs, to provide both living quarters and a gallery for artists who are interested primarily in the Ozarks and the natural beauty of the surrounding countryside. The building, containing a dozen rooms, was the home of Miss Nation's National Prohibition School. Nearby is the Carrie Nation cave with its large spring of fresh water.

Freund, a native of Missouri, studied art at the University of Missouri and at Washington University, St. Louis. He traveled through Europe on a scholarship and spent several years studying and working in New York.

At Milwaukee-Downer

With the completion of its new Chapman Memorial Library with one entire wing available for exhibitions, Milwaukee-Downer College, Milwaukee, is inaugurating a series of notable art exhibitions. The first show is a loan exhibition of watercolors from the collection of Miss Alice Chapman, donor of the new library and includes examples by Gainsborough, Childe Hassam, W. E. Heitland, Emily Groom, Hobart Nichols, Gordon Stevenson, Francis Murphy and Alexander Wyant.

Beginning April 18, a loan exhibition of Renoir paintings will open in the new galleries and will continue through May 2, thus being available when the Western Arts Association meets in Milwaukee, April 20-23. Chicago Art Institute is sending its *Young Woman in Pink*; Smith College its *Portrait of Madame Maitre*; and the Fogg Museum its *Apples in a Dish*.

lecture and study tour through france and italy

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Auditory Help

THE AUDITORY FIELD of radio is being probed in an experiment by Ohio State University, in which the air waves are used as a vehicle for an educational program in the almost completely visual field of art and art education. The course called "Approach to Art" is conducted by Professor Frank J. Roos, Jr., of the Department of Fine Arts, over the University's own station WOSU.

Because art education is primarily in the visual area, radio has heretofore been comparatively useless from the standpoint of actual instruction or conveying an appreciation of art.

Ohio State, in attempting to bridge the gap and to present something more instructive, gives radio listeners a free booklet of 175 illustrations which form the basis of the course. Half-hour talks are confined to the illustrations, so that nothing is discussed that the listener cannot see.

Results from the talks, which continue into April, have not been tabulated. However, more than 700 listeners have voluntarily enrolled in the course, requests for the booklet have totalled 3,000. Illustrations in the booklet range from prehistoric art to a Norman Bel Geddes gas stove, from the reconstruction of the Parthenon to a John Marin sunrise. The "good and the great" is offered with the so-called bad art, and the public makes up its own mind.

Hofmann to Visit Europe

This year Hans Hofmann will forego his regular summer school at Provincetown to conduct a group of artists, students and teachers through the art centers of France and Italy. The tour will have a three-fold purpose: (1) To study the old masters in the light of modern painting; (2) To supplement this theory with landscape work at Capri; (3) To achieve these first two in as pleasant and stimulating an atmosphere as possible.

Relating as it does to the direct continuity between the old masters and modern painting, this tour is essentially an extension of the school's basic program. According to Prof. Hofmann, who founded his Schule Fuer Bildende Kunst at Munich in 1915, his purpose is "to make clear the natural role of modern art as the expression of our day. The school holds no brief for this expression as a thing in itself or as something sacred, but does feel that no aesthetic of tomorrow will be valid without having enriched itself upon the tremendously vital innovations of Cézanne, Picasso, Matisse, etc."

Cognizance of the threatened war in Europe is taken in the last sentence of the announcement: "If conditions beyond the school's control warrant a postponement of the tour, the summer school will be held as usual at Provincetown."

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The Master Institute of United Arts, New York, has awarded 12 scholarships in sculpture to students of New York City High Schools. Their instructor will be Frank Eliscu, who recently joined the faculty of the Master Institute.

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Mexican Boy: HENRIETTA WYETH

Of the Wyeth Clan

FANTASY and REALISM are combined in the first New York exhibition of Henrietta Wyeth at the Reinhardt Galleries, continuing until April 19. This 31 year old artist is the daughter of N. C. Wyeth, prominent illustrator; the wife of Peter Hurd, young American artist, and the sister of Andrew Wyeth, whose exhibition of water colors at the Macbeth Galleries created a wide stir in the art world this winter.

Where representational painting is concerned Miss Wyeth gets not only an excellent likeness but an inner perception of the character of her subject. When she delves into imagery she weaves large compositions of ingenious fancies with lyrical color. It is the childhood world of innocence and dreams that chiefly interests the painter, as in *Adolescence* and *Shadows and Substance*. The portrait of Peter Hurd, which was awarded the Mary Smith prize of \$100 for the best painting by a woman artist of Philadelphia at the 1937 exhibition of the Pennsylvania Academy, and the two studies of Negroes, the woman neatly starched in white against a horsehair chair and the man holding a bouquet of orchids against a draped background, certify Miss Wyeth's draughtsmanship.

In Miss Wyeth's work, "blended with an inseparable from this technical excellence, is found a strain of quiet melancholy, never depressing and indeed entirely pleasing," writes John J. Cunningham in the catalogue. "But it is disturbing, nevertheless, as in its brooding spirit, one finds an insistent overtone of past memories and troubled thoughts which seem to have anticipated even the ephemeral sorrows of childhood."

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art April: Etchings by John Taylor Arms.

ANDOVER, MASS.
Addison Gallery April: Retrospective exhibition of work of John Sloan.

APPLETON, WIS.
Lawrence College April: Sauckill painters.

ASBURY PARK, N. J.
Berkeley-Cateret Galleries To April 30: Watercolors and Sculpture.

BALTIMORE, MD.
Baltimore Museum of Art April: Modern art exhibition; Western New York artists show.

Maryland Institute of Arts Gallery
April 6-20: Work by Arthur Heiss; stage designs.

BOSTON, MASS.
Doll and Richards To April 9: Paintings by Laura Lee.
Guild of Boston Artists April 4-16: Paintings, Catharine P. Richardson.

Museum of Fine Arts April: Japanese screens.

BROOKLYN, N. Y.
Brooklyn Museum April 9-June 5: Technique in Oriental Art.

RUFFALO, N. Y.
Albright Art Gallery April: Buffalo Society of Artists, "Faker Show;" To April 16: Photography 1839 to 1937.

CAMBRIDGE, MASS.
Fogg Museum April: Japanese prints.

CHARLESTON, S. C.
Gibbes Art Gallery To April 17: Non-Objective paintings.

CHICAGO, ILL.
Chicago Galleries Association To April 5: Frank V. Dudley, Oscar Gross.

Palette & Chisel Academy of Fine Arts
To April 21: Annual Watercolor Show.

CINCINNATI, O.
Cincinnati Museum To April 10: Prints and drawings by Derain, Matisse, Picasso; prints by Piranesi and Canaletto. To April 17: Work by Cincinnati Artists.

CLAREMONT, CAL.
Pomona College To April 9: Watercolors, Tom Craig.

CLEARWATER, FLA.
Art Museum April 1-15: Etchings, Polly Knipp Hill.

CLEVELAND, O.
Cleveland Museum of Art To April 17: Modern Architecture in England; To April 24: Little Masters, German and Dutch.

COLORADO SPRINGS, COLO.
Colorado Springs Fine Arts Center To April 15: Work of Peppino Mangravite.

DALLAS, TEX.
Museum of Fine Arts To April 17: 9th Annual Dallas Allied Arts.

DAYTON, O.
Dayton Art Institute April: Vlamnick Paintings.

DETROIT, MICH.
Detroit Artists' Market April 4-18: Paintings, Zoltan Sepesky.

Detroit Institute of Arts To April 24: Paintings of Michigan, Indiana, Illinois and Wisconsin.

ELMIRA, N. Y.
Ernet Art Gallery April: Prints by American Artists Group.

HOLLYWOOD, CAL.
Stanley Rose Gallery To April 14: Work by Buckley McGarrin; April 2-16: Sculpture, David Edstrom.

HONOLULU, HAWAII
Art Academy April: Hawaiian Prints and Paintings.

HOUSTON, TEX.
Museum of Fine Arts April 3-24: Russell Cowles; Adolphe Borie memorial.

INDIANAPOLIS, IND.
John Herron Art Institute April: Cleveland oil paintings; contemporary sculpture.

JACKSON, MISS.
Municipal Clubhouse April 4-26: Southern States Art League.

LOS ANGELES, CAL.
Foundation of Western Art April: Fifth Annual, Western Painters.
Los Angeles Museum To April 10: American Athletes by Stoultz.
Municipal Gallery April: La Vernon Group.

Stendahl Gallery of Modern Art
April: Paintings by Maynard Dixon.

Tone Price Gallery April 4-30: Watercolors by Mary Blair.

MANCHESTER, N. H.
Currier Gallery of Art April: Oils by A. Sheldon Penneyer; Watercolors by Millard Sheets; Monotypes by Maurice Prendergast.

MILLS COLLEGE, CAL.
Art Gallery To April 24: Theatre Art by Jo Mielziner and Rex Whistler; To April 17: Early American Painting.

MILWAUKEE, WIS.
Milwaukee Art Institute April 5-30: 25th Annual exhibition of Wisconsin Art.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts To April 5: Watercolors by Glenn Mitchell; To April 18: Religious Art.

MONTECLAIR, N. J.
Museum of Art April 3-21: Paintings by New England Artists; April 3-24: Watercolors by Arthur B. Davies.

MUSKEGON, MICH.
Hackley Art Gallery April: Art work of Viennese School Children.

NEWARK, N. J.
Cooperative Gallery April 4-18: Paintings by Frank Daily.
Newark Museum April: Swedish Tercentenary.

NEW LONDON, CONN.
Lyman Allyn Museum To April 15: Rococo Decorative Arts.

• • •

NEW YORK, N. Y.
A. C. A. Gallery To April 10: Group Exhibition; Sculpture by Nat Werber.

American Fine Arts Society (215 W. 57)
To April 14: National Academy of Design.

American Salon (38 E. 58)
To April 15: Group Show.

Architectural League (115 E. 40)
To April 9: Work by children of the Little Red School House.

Argent Galleries (42 W. 57)
April 4-16: Elliot O'Hara.

Artists Gallery (33 W. 8)
April 5-18: Paintings by Ben Benn.

Babcock Galleries (38 E. 57)
Nineteenth Century Americans.

Bignou Gallery (32 E. 57)
To April 9: Paintings by Raoul Dufy.

Boyer Galleries (69 E. 57)
To April 8: Paintings by Foshko.

Brunner Galleries (53 E. 57)
To April: Antique Works of Art.

Buchholz Gallery (3 W. 46)
To April 23: Paintings and watercolors by Paul Klec.

Carroll Carstairs (11 E. 57)
April: Modern French Paintings.

Catharine Lorillard Wolfe Art Club (802 Broadway)
To April 17: Flower Paintings.

Collectors of American Art (5 E. 57)
April 6-May 6: Selected Paintings by American Artists.

Columbia University (324 University Hall)
To April 23: Exhibition of Sculpture.

Comet Art Gallery (10 E. 52)
To April 9: Gino Severini and Carlo Levi.

Commodore Ball Rooms (E. 42nd St.)
April 11-16: 10th Annual Antiques Exposition.

Contemporary Arts (38 W. 57)
To April 9: Paintings by Sarah Baker.

Decorators Club Gallery (745 Fifth Ave.)
To April 12: Wood sculpture and Paintings by Frank Blaugame.

Delphic Studios (44 W. 56)
To April 15: Brooklyn Painters and Sculptors; Sol Aronson and Albert Sway.

Downtown Gallery (113 W. 13)
April 5-23: Pastels by Preston Dickinson.

Durand-Ruel Galleries (12 E. 57)
To April 16: Paintings by Paul Cezanne.

East River Gallery (358 E. 57)
To April 16: Work by Loren Mac Iver and Hans Reichel.

Federal Art Gallery (225 W. 57)
To April 16: Sculpture.

Ferragil Galleries (63 E. 57)
To April 10: Paintings by William Yarrow.

Fifteen Gallery (37 W. 57)
April 4-16: Sculpture by Cornelia Van A. Chapin.

Findlay Galleries (8 E. 57)
April 1-15: Paintings by Mme Elisabeth Weber-Fulop.

Grand Central Art Galleries (15 Vanderbilt Ave.)
April 5-30: Gar-

den sculpture; Etchings by Americans.

Grand Central Art Galleries (1 E. 51)
To April 16: Mrs. Irving F. Bush.

Grant Studios (175 MacDougal St.)
April 4-18: Prints by Harry Tasker; Watercolors by Irene McMeen.

Marie Harriman Gallery (61 E. 57)
To April 16: Paintings by George Picken.

M. Knoedler & Co. (14 E. 57)
April 4-30: 13th Annual Print Exhibition.

C. W. Kraushaar (730 Fifth)
April 4-23: Paintings by Louis Bouche.

John Levy Galleries (1 E. 57)
April: Barbison School and 18th Century English Paintings.

Juven Levy Gallery (15 E. 57)
To April 4: Trompe L'Oeil, Old and New; To April 5: Marc Perper.

Lillienfeld Galleries (21 E. 57)
To April 16: Paintings by B. J. O. Nordfeldt.

Macbeth Galleries (11 E. 57)
To April 11: Paintings by Jon Corbino; April 12-25: Group of Ohio Artists.

Pierre Matisse (51 E. 57)
To April 16: Paintings by Balbus.

Guy Mayer Gallery (41 E. 57)
April 11-30: Prints by Marius Bauer.

Metropolitan Museum of Art (5th at 82)
To April 24: Tiepolo and his contemporaries.

Midtown Galleries (605 Madison)
To April 9: Sculpture by Arline Wingate.

Mitch Galleries (108 W. 57)
April 4-23: Watercolors by John Whorf.

Montross Gallery (785 Fifth)
To April 9: Work by Jacobus von Belsen; April 11-23: Paintings by Revington Arthur.

Morgan Gallery (106 E. 57)
April 4-30: Lithographs by artist members of Artist Color Proof Associates.

Pierpont Morgan Library (29 E. 36)
April: The Passion and Resurrection in 9-17 century art.

Morton Galleries (130 W. 57)
To April 9: Group Show; Horses and Hounds by T. Tovar Bates; April 11-23: Paintings by Frank Wallis.

Municipal Art Committee (30 Rockefeller Plaza)
To April 17: New York artists.

National Arts Club (119 E. 19)
April 6-29: Brooklyn Society of (Modern) Painters.

J. B. Neumann's New Art Circle (509 Madison)
April 4-23: Paintings by Henry Billings.

New School for Social Research (66 W. 12)
April 4-23: Paintings by Louis Schanker.

Onya La Tour Gallery (586 Riverside Drive)
To April 16: Paintings by David Burliuk, Jr.; Sculpture by David Burliuk.

Georgette Passedoit Galleries (121 E. 57)
April 4-25: Paintings by Edwin W. Dickinson.

Perls Galleries (32 E. 58)
To April 30: Modern Primitives of Paris.

Frank Rehn (683 Fifth)
April: Group Show.

Paul Reinhardt Galleries (730 Fifth)
To April 16: Paintings by Henrietta Wyeth.

Schaeffer Galleries (61 E. 57)
To April 15: Landscapes by Consience Coleman Richardson.

Arnold Seligmann, Rey & Co. (11 E. 52)
To April 30: Horses and Horsemen by Alfred de Dreux and his contemporaries.

Jacques Seligmann & Co. (3 E. 51)
To April 16: Raeburn Exhibition.

Marie Sterner Galleries (9 E. 57)
To April 9: Paintings by John T. Baldwin.

Studio Guild (730 Fifth)
April 4-16: Paintings by May S. Cline-din and Geraldine Wright.

Mrs. Cornelius J. Sullivan (460 Park)
April 11-30: Paintings by Max Jacob.

Tricker Galleries (21 W. 57)
To April 9: Sculpture by Robert Davidson; Watercolors by Harry Leith-Ross; Work by Harvey Hopkins Dunn.

Uptown Gallery (249 West End Ave.)
April: Flower Show.

Hudson D. Walker Gallery (38 E. 57)
April 4-20: Photographs by Benrice Abbott.

Walker Galleries (108 E. 57)
April 4-23: Ceramics by Russell Barnett Altken.

Westermann Gallery (20 W. 48)
April: Masters of the 20th Century.

Weyhe Gallery (794 Lexington Ave.)
To April 16: Paintings by Emil Ganso.

Whitney Museum (10 E. 8)
To April 10: 1938 Annual Exhibition of Sculpture, Watercolors and Prints.

Wentzen & Co. (19 E. 64)
April 5-23: Paintings by Nane-Kate Yamanaka & Co. (680 Fifth)
To April 9: Chinese Art Treasures.

NORFOLK, VA.
Museum of Arts & Sciences To April 10: Illustrations by Lena Brooks McLeamara; April 3-24: Flower paintings.

NORTHAMPTON, MASS.
Smith College Museum April 10-25: Paintings by Franklin Watkins.

OSHKOSH, WIS.
Public Museum April: Aqua-Chromatic Exhibition; Prairie Print-makers.

PALM BEACH, FLA.
Society of the Four Arts April 2-17: Student exhibition; Florida artists.

PHILADELPHIA, PA.
Art Alliance April 5-24: Watercolors by Margaret Gest; Oils by Julius Bloch; Art Alliance Members' Show.

Art Club To April 9: The Ten.
Pennsylvania Museum of Art To April 10: Benjamin West Bicentenary.

Print Club To April 12: 12th Annual exhibition of American Block Prints; Lithographs by H. Oliver Albright; Exhibition of Prints.

PITTSBURGH, PA.
Carnegie Institute April 12-May 1: Swedish Tercentenary Art Exhibit.

PORTLAND, ORE.
Art Museum To April 18: Watercolors from San Francisco Bay Region.

PROVIDENCE, R. I.
Providence Art Club To April 17: Graphic Arts Exhibition.

Rhode Island School of Design
April 1-25: American Watercolors; April: Photographs from American Salon.

RICHMOND, VA.
Virginia Museum of Fine Arts To April 24: First Biennial Exhibition of Contemporary American Paintings.

RIDGEWOOD, N. J.
Pease Memorial Library Art Gallery April 2-17: Members exhibit.

ROCKFORD, ILL.
Rockford Art Association April: Annual Juried Exhibition of works by artists of Rockford and vicinity.

SAN FRANCISCO, CAL.
Art Center To April 16: Gouaches by George Harris.

Palace of the Legion of Honor To April 24: 48th Annual American Painting Exhibition; April: Paintings by Louis Corinth; European porcelains.

Gumby's To April 9: Work by Eugen Neuhaus; April 11-30: Sculpture by Barbara Herbert.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery April 1-30: Artists west of the Mississippi; To April 15: Drawings by Los Angeles Group.

SEATTLE, WASH.
Art Museum April 6-May 1: Persian Exhibition; drawings by American Artists; Paintings by Louise Gilbert; Murals by Jacob Elshin; English Gothic rubbings; Prints by Damsler.

Downtown Gallery April: Sculpture by Steever Olden, Jean Johanson, David Lemon and Edda Rapp.

SOUTH HADLEY, MASS.
Mt. Holyoke College April 6-30: Watercolors by Cleveland Artists.

SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery To April 18: Prehistoric Rock Pictures.

STATE COLLEGE, PA.
College Art Gallery April 1-15: Paintings by Hartley Fletcher.

STATEN ISLAND, N. Y.
Staten Island Institute of Arts April: Staten Island Artists.

SUMMIT, N. J.
Art Association April 3-20: Summit public schools.

TOLEDO, O.
Toledo Museum of Art April 10-24: Toledo-owned paintings and prints.

TRENTON, N. J.
New Jersey State Museum To April 17: The Ten.

WASHINGTON, D. C.
Corcoran Gallery To April 10: Drawings by William J. Glackens.

Gallery of Modern Masters To April 15: Pastels by Evelyn Carter Giles.

To April 24: Paintings of Flowers and Fruits.

Smithsonian Institution To April 24: Colored etchings by Leon R. Pescherer.

Studio House To April 7: John Ger-nand and Alida Conover.

WICHITA, KANS.
Wichita Art Museum April 2-24: Women Painters of America.

WILMINGTON, DEL.
Wilmington Society of the Fine Arts To April 9: Howard Pyle Paintings; Watercolors by Carroll S. Tyson, Jr.

YOUNGSTOWN, O.
Bulter Art Institute April 1-15: Chinese Wood Block Prints; To April 10: National Exhibition of Swedish prints.

BOOKS

REVIEWS & COMMENTS

"Quivering"—or Cold

HAILED universally as one of the most important writings of an artist in existence, the *Journal of Eugene Delacroix*, which Walter Pach has now made available in English translation, has in a few months, become one of the most talked about—and read—art books of many a season among the art-wise (New York: Covici-Friede, \$7.50).

Delacroix, who each year becomes more plainly the fountain-head of modern art, the inspiration of Cézanne, Van Gogh, Renoir and many others, has been a special favorite of Walter Pach for more than thirty years and it was as a fervent admirer of the man that Pach approached the voluminous journals in their second French edition. He boiled out the "dress," and, condensing the journal by one half, produced a book that is well designed for the average reader. The typography is excellent, the general appearance of the book fine, and the quality of the translation up to the well known Pach standard.

The *London Times Literary Supplement*, in a favorable front page review of the book, points out its "unpardonable defect of having no index," and would prefer a less copious introduction in view of the copiousness of the document itself, but observes the translation has been a labor of love on the part of Walter Pach. The reviewer regrets, too, that M. Andre Joubin's introduction to the French edition was not included in part, since "it gives some very interesting details of the chequered history of the original notebooks after the artist's death in 1863 and a concise account of this journal's nature as a document."

The journal is comprised of a youthful 2-year diary from 1822-24, and another begun in 1847 which, except for the loss of the notebook for the eventful year of 1848, continues unbroken to Delacroix's death. Interwoven are travel sketches in prose and notes made on a Moroccan tour and a sketch for a dictionary of the Arts and Painting.

The real, lasting value of Delacroix's journal is its revelation of the soul of an artist, and in this it is as complete as the notebook remains of Leonardo. The pages are steeped in observations of nature, of people, of art, of himself, and of philosophy. Delacroix tells of meeting people, of conversation that ensued. He discusses music, or Dante, or his own pictures, or Classicism. And for simplicity and honesty and a genuine realization of his own powers just one line from the 700-page book will suffice. Delacroix speaking:

"If I am not quivering like a snake in the hands of a Pythoness, I am cold . . ."

BOOKS RECEIVED

MORE COLOR SCHEMES FOR THE MODERN HOME, by Duncan Miller. New York: Studio Publications; 24 color plates with text; \$4.50.

Suggestions for the modern interior. Good color plates, explanatory text.

THE PROGRESSIVE DECAY OF THE PENNSYLVANIA MUSEUM OF ART, by Henry Fuiman. Philadelphia: Friends of Art and Education (1732 Bankers Securities Bldg.); 18-page pamphlet, unpriced.

The lawyer-author charges: "The principal reasons for the steady decline of public interest in the Museum are the abuse and exploitation of the Museum's resources by its officials and their socialite friends, the waste of

enormous sums of money in buying bad pictures, the inferior quality of the majority of the exhibitions, the frequent display of fake pictures as genuine old masters, and, worst of all, Museum activities which have been denounced by authorities as outrageous frauds upon the public." Cited as among the last is the "Forms in Art" exhibition, held a year ago, and protested by Dr. Albert Barnes.

LABOR SCULPTURE, by Max Kalish with an introduction by Emily Genauer. New York: James Richards, 58 W. 57th St.; 43 plates; \$3.50.

Reproductions of some of Kalish's best figures inspired by American workmen with an appreciation by the New York World-Telegram critic.

ARTLOVER, VOL. III, edited and published by J. B. Neumann, New Art Circle, 509 Madison Ave., New York; 147 pp.; \$3.

A profusely illustrated anthology of art seen through 1938 eyes by one who loves and understands the new movements.

THE ENGLISH PRINT, by Basil Gray. New York: Macmillan; 224 pp.; illustrated; \$2.50. (The Library of English Art Series).

The assistant keeper in the British Museum contributes an excellent history of British graphic art.

WOOD CARVING, by Alan Durst. New York: Studio Publications; 36 plates with text; \$3.50.

New in the "How To Do It" series. Illustrates various techniques.

THE ART OF PACKAGING, by D. E. A. Charlton. New York: Studio Pub.; 127 pp.; illustrated; \$6.

An inclusive study by the editor of Modern Packaging.

WILLIAM GROPPER, with an introduction by Herman Baron. New York: A. C. A. Gallery (52 West 8th St.); \$2.

Monograph reproducing the best of Gropper's paintings and lithographs.

THE PORTRAITS OF JOHN JAY, FIRST CHIEF JUSTICE OF THE UNITED STATES, GOVERNOR OF THE STATE OF NEW YORK, by John Jay Ide. New York: New York Historical Society; 69 pp.; illustrated; edition 300; \$3.

A catalogue of all the known works.

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Historic Paintings

AMERICAN historical paintings and Currier & Ives lithographs from the collection of Mrs. Charles F. Holmes of Ridgefield, Conn., will be dispersed at the Plaza Art Galleries, New York, the evening of April 13.

The group of canvases starts with *Deer Hunting*, a rare sporting subject by the early American artist, William Ranney. A pictorial document of great historical value is *Pierpont Distillery from Brooklyn with View of New York* by an unknown artist. Also in the New York Group is *The Burning of the Tombs, Center Street, New York* signed H. B. Curtis and dated 1842; probably the only existing early view of this street.

America's foremost historical marine painter, Thomas Birch is represented by *View of New York City in 1825*. Another interesting marine is "American Naval Engagement of 1812" by Thomas Buttersworth. Of the Hudson River School, signed by David Johnson, is *Hudson River from West Point to Newburgh*. In view of the extreme rarity of life portraits of Andrew Jackson, the one by George P. A. Healy, included here, is of special interest. Thomas Sully has contributed *The Lady with the Flower Basket*, which is recorded in the *Works of Sully* by Biddle & Fielding.

The other section of the catalogue is devoted to such important Currier & Ives lithographs as *Husking*, the Eastman Johnson masterpiece; a snow scene *Winter Morning—Feeding the Chickens* and *Fannie Flora Palmer's* famous American snow scene, *American Winter Scenes, Morning*. There are three of A. F. Tait's well-known Indian subjects.

Federal Trade Commission

[Continued from page 14]

to prohibit them. The proposed rules that are desired by the business itself are then submitted to the Commission. Some of them may be legally impossible to enforce. Some may need strengthening. On these matters the Commission will advise.

After giving other segments of the business a chance to express an opinion, the Commission will publicly announce the rules as applicable to the particular business for which they were drawn—wool industry, rayon, brush manufacturers, art dealers, etc.

Rules may cover any unfair practice that is prevalent in the business so long as there is legal machinery that can effectively end that practice.

FOR SALE. Old Masters' Collection of lithographs. Autograph letter of President Fillmore. First editions, etc. Box 199, The Art Digest.

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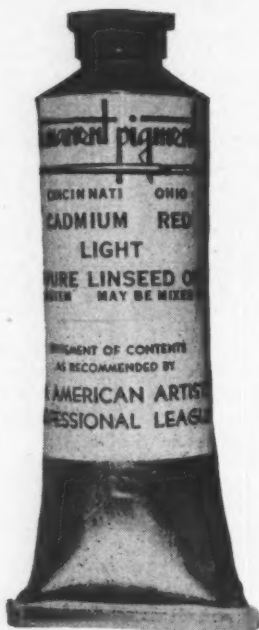
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WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

Art and the Women of America 1937 American Art Week

There is not space to tell of all the things the States did for American Art Week, but mention must be made of a few more that have not already been written up in this page. Next year, we must consider the magnificent distances of the west when we award the prizes.

ALABAMA: Mrs. Earle F. Moody and Mrs. W. W. Rivers. This state celebrated art season and 59 public schools took advantage of the exhibits. **ARIZONA:** Mrs. Gertrude Bryan Leeper. There were many exhibits including the splendid show in the new Phoenix Federal Art Gallery. Miss Paula Kloster head of the Tempe State College Art Department did excellent work. **CONNECTICUT:** Mrs. F. M. Card. Local directors in every section of state; had four artists street fairs, sold over \$1,000.00 worth of paintings. **FLORIDA:** Seven books of newspaper clippings came too late for the judging. Mrs. Myrtle Taylor Bradford made a one-month tour of the state during November to forward the art program, and presented a gold medal as major honor for best Florida painting. This medal was given by the Miami Woman's Club. Miss E. A. Fuller worked with the League and contacted 24 art clubs and 38 women's clubs. Charles G. Blake arranged for exhibitions of paintings in all of the men's civic clubs.

GEORGIA: Mr. Edward Shorter reported much cooperation and interest. Directors who did outstanding work were C. Elles, Savannah, president of the Telfair Academy, and Miss L. Cabaniss in Junior High; Miss A. Laura Blackshear of the faculty of the art department of the University of Georgia at Athens; and Miss V. Hall, art supervisor of the school system at Macon. **IDAHO:** Mrs. E. C. Hanson. The Pocatello Art & Travel Club did fine work and Mayor Terrill issued a proclamation. **IOWA:** Miss L. Orwig and Mrs. L. V. Pelzer said that among several good things started in American Art Week, was a new lending art library at Ottumwa, where the Woman's Club has 15 paintings. One of the features of the Municipal Art Fair at Des Moines was Bank Night when one had a chance to win one's choice of the paintings. They had also a bid box in which your bid on any picture may be left. **KANSAS:** Mrs. C. E. Feely formed an art center as a direct result of art week. This will not only further art in Kansas, but will secure worthwhile paintings for the schools.

KENTUCKY: Mrs. W. P. Mayo said there were many activities in the schools, many exhibits and that the influence of the week was felt all over the state, they are confident that benefits will be derived from this enthusiastic art work. **MAINE:** Mrs. A. B. Brockway said that original studies by Maine artists were circulated around the state. **MASSACHUSETTS:** Mrs. Herbert Stephens reports that she received co-operation from the Art Center at Quincy and from the women's clubs at Watertown, Lynn, Clinton, Marblehead, Worcester and Boston. **MICHIGAN:** Miss Jane B. Welling has already made many plans for next year. She contacted all schools and colleges. Mrs. Greason took over the women's clubs. Much interest was shown in the devel-

opment of ideas to stress American art. Since the late depression did away with art instruction in schools, American Art Week is just the tonic needed for art to regain its place in community life.

MINNESOTA: Mrs. E. Van Dusen told of many art events that occurred all over the state. **MISSOURI:** Mrs. F. B. Hall and Mrs. Maurer announced many activities in this state. Every district in Missouri is headed by a local Director. The museum at St. Louis opened its special exhibition during the week and there were innumerable other art events. **MONTANA:** Mr. T. J. Moore and Mrs. Vesta Robbins reported that the University of Montana opened the first art museum in the state during American Art Week with paintings by American artists on display.

NEW MEXICO: Miss Muriel Haskell said that the shopping district in Roswell was called Art Lane because so many paintings were displayed. Roswell had a new gallery in which to exhibit paintings. Sante Fe also had an "art lane" and there were many special exhibits. **NEW YORK:** Mrs. Arthur Friedlander and Mrs. R. I. Deniston. This report was also delayed. An American Artists Professional League members' exhibit was given in Nassau County. There were many other exhibits throughout the State and a pamphlet concerning art events for American Art Week was circulated. Last year's prize, the Taber Sears painting, has been shown all over the State. **NORTH CAROLINA:** Mrs. Louis V. Sutton stated that there were exhibits in Duke University and in many other sections of the State. **SOUTH CAROLINA:** Mrs. A. M. Campbell is doing active work for the League. Not only did she have the usual round of exhibitions and art events but she plans to have all of the art clubs base their programs on suggestions given on the League's pages.

SOUTH DAKOTA: Mrs. C. M. Notebloom appointed local Directors in each county. There

[Continued on next page]

"RUBENS"

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

Politics Grabbing at the Fine Arts

Opposition is piling up against the Pepper and Coffee bills for the creation of a Federal Bureau of Fine Arts. This opposition is a spontaneous uprising as the purport of these and kindred bills becomes known.

Associations of various art and design groups complain that they had no notification of any hearings to be held before the Senate Sub-Committee which had the bills under consideration. They think it strange that all of the proponents should be in Washington in force—particularly the heads of Government relief agencies.

Only a very few appeared against the bills, but those who did turned the provisions of the bills inside out and drew so much attention to them that the press of the country, alarmed at the probability of a Federal Bureau dominated by politics and union labor, launched forth in the strongest and most scathing editorials.

We particularly call your attention to one on the editorial page of *The Saturday Evening Post* of March 26th, entitled "THE FINE ARTS IN POLITICS." Read it, and if you are against the hamstringing of genius or talent or ability—against regimenting it—against its use for political purposes—Then write today to your Senators and your Congressmen, protesting the passage of any such bills. Make it strong.

Art in America has achieved world recognition—in some fields supremacy—on its own initiative. Let us not destroy that initiative. Genius cannot be created by legislation.

Urge your local newspapers to join in this movement to save the creative arts from politics and unionism.

Government and Art

In a Los Angeles newspaper is this query: "Can't we get Uncle Sam to pay people for not painting pictures?" asked painter Henri De Kruij (H. De Kruij, California artist).

An amusing comment, this, on the incompetence of much of the relief-measure art paid for by the Federal government; but even as a joke, the idea invites discussion.

We like to regard American artists as self-reliant individuals who are against a dole, on principle because the idea of accepting compensation except for services actually rendered is instinctively repugnant to them.

Furthermore such a *reductio ad absurdum* extension of the Federal government's existing temporary relief measures would leave a clear field to the artists of Europe to unload on our shores all the paintings, good and bad, that they would choose to ship to the United States. We would see foreign art favored by a near-monopoly created in its favor by an unwise act of a paternally-minded government.

We are happy to see growth of interest of government of the United States in contemporary American arts and crafts. This encouragement, now largely centered in our Federal government should extend to state and municipal governments in accord with the American principle of local self-government.

But art, perhaps above all other works of

It will be expected hereafter that all who accept and fill office as State or local Directors of American Art Week shall become thereby duly enrolled members of the American Artists Professional League, paying regular annual dues of \$3.00. The practical reason for this is that the League uses its pages in *THE ART DIGEST*, as an important means of transmitting to its official representatives—American Art Week Directors among them—recommendations or comment relevant to their work. Without this information no Director can function with full effectiveness or coordinate to what is being done in other States throughout the United States.

man, seeks high-water marks of accomplishment, and should be judged by superior achievement.

Let us hope, therefore, that encouragement of art by our government—Federal, State and local—may be definitely divorced from temporary relief measures. May government encouragement be concentrated on discovery, employment and honorable recognition of American artists of outstanding competence whose art works for government may reveal the best that American artists can do at that time.

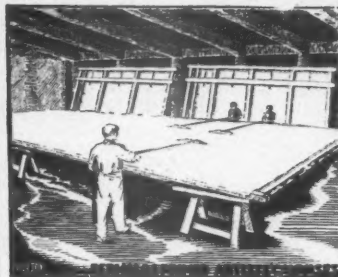
Such a policy of art encouragement by government would be really constructive. Through it America would do much to win the world's regard now, and to hold the regard of posterity.

Women's Department

[Continued from preceding page]

were many newspaper clippings which showed increase in art activities. The Clarksburg districts concentrated on American Art Week work during the State teachers' convention. **TENNESSEE:** Mrs. Louise B. Clark; **UTAH:** Mrs. Claude F. Peacock; and **VERMONT:** Mrs. A. Jones—all are at work with promise of greater results next year. **TEXAS:** Mrs. Greenleaf Fisk and Mrs. H. Drought covered the Lone Star State. Every section has local Directors. There were a very large number of exhibits during American Art Week, with splendid co-operation between the art associations and women's clubs. **VIRGINIA:** Mrs. C. Mugler is doing good work. In a clipping of a *Suffolk News Herald* editorial we read: "American people more than any other nation with the same degree of culture need the stimulating effect of American Art Week." There was a revival of art interest in the State. **WASHINGTON:** Mrs. E. M. Young. Art work was done in almost all of the clubs. Seattle is very art-minded. At the exhibit of the Women Painters of Seattle at the New Washington Hotel there were many paintings auctioned off. **WEST VIRGINIA:** Miss Virginia Evans was assisted by Mrs. H. B. Scott who led the Wheeling District. Art was much discussed and in another year American Art Week will be celebrated in a worth while way. Hundreds of letters sent out.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Indianapolis, Ind.

FIFTH ANNUAL EXHIBITION OF INDIANA SOCIETY OF PRINT MAKERS, April 18 to 30, at the H. Lieber Co. gallery. Metal plate media, block prints, lithographs. Open to present and former residents of Indiana who can meet membership requirements. Fee \$2.00. Fifty prints to be selected for traveling exhibition. Last date for entries April 11. For information address Constance Forayth, Sec., 15 South Emerson Ave., Indianapolis, Indiana.

Laguna Beach, Calif.

FIRST PRIZE WATERCOLOR SHOW, during May at the Laguna Beach Art Gallery. Open to all artists. Media: watercolor, pastel, tempera. Fee 50 cents. Cash award \$5; two honorable mentions. Closing date not given. For information address: Grant Plumb, Curator, Laguna Beach Art Association, Laguna Beach, Calif.

Los Angeles, Calif.

19TH ANNUAL PAINTERS AND SCULPTORS EXHIBITION, April 15-June 12, at the Los Angeles Museum. Open to all artists. Media: oil, water color, and sculpture. No fee. Jury of selection divided into three groups, conservative, intermediate, and radical. Last due for return of entry cards April 4. For further information address: Miss Louise Upton, Los Angeles Museum, Exposition Park, Los Angeles, Calif.

New York, N. Y.

FIFTY-SECOND ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK, April 20-May 12, at the American Fine Arts Society building. Open to all. Media: photography, drawing, plans, crafts. Fee: \$5. Jury. Medal awards and cash prizes. Last date for return of entry card, March 10; for arrival of exhibits, April 15. For information address: Architectural League of New York, 115 East 40th St., New York.

22ND ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS, April 27-May 18, at the Grand Central Palace, N. Y. C. Open to all artists. No prizes; no jury. Membership fee \$5. Media: painting, sculpture, graphic arts. Last date for return of entry card April 9; for arrival of exhibits April 22 and 23. For prospectus and further information address:

Fred Buchholz, Sec., Society of Independent Artists, 19 Bethune St., New York City.

AQUA-CHROMATIC EXHIBITION, sponsored by M. Grumbacher for country-wide tours through 1938. Open to all artists in four classifications: professional; art teachers; talented students; hobbyists. Medium: water color. No jury; no fee; no prizes. Last day for arrival of exhibits April 15th. For further information address: Michael M. Engel, Exhibition Director, M. Grumbacher, 468 W. 34th St., New York City, N. Y.

Belsen, Once of Germany

The work of Jakobus Belsen, twice exiled Russian artist, etcher, cartoonist and sculptor, is being introduced in a memorial show at the Montross Gallery, New York, until April 9. On his second and last exile from Germany, Belsen arrived broken in health and spirit in America. He lived only a year here before he died, a stranger in a strange land, in 1937.

Although the 68 year old painter was never able to fulfill his plan of an American exhibition, the public is now able to see the imaginative and expressive work of this versatile painter.

"Tony" Balcom Dies at 50

Lowell L. Balcom, artist and creator of caricatures in tin, died of a heart attack at his home in Silvermine, Conn., on March 12. A large man, weighing more than 275 pounds, Mr. Balcom was familiarly known as "Tony" to his friends and the many New Yorkers who attended his Monday evening sketch classes in Silvermine.

Mr. Balcom was born in Kansas City in 1887, studied art at the Kansas City Institute. Mr. Balcom settled in the Silvermine section of Norwalk, Conn., and became a founder of the Silvermine Guild of Artists. He is survived by his wife, Sophia Turnbull Balcom, also an artist, and two brothers.

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Auction Prices

DEALERS are continuing to lay in stock, judging from the buyers at recent New York auctions. At a print sale, Bellow's *Stag at Sharkey's* brought \$35 more than Rembrandt's *Hundred Guilder Print*. Following are some of the prices brought in recent sales with the buyer indicated in parentheses when known:

Furniture and tapestries from the collection of the late Mr. and Mrs. Percy A. Rockefeller dispersed on March 12, at the Parke-Bernet Galleries:

Pair Louis XV carved and gilded fauteuils in needlepoint	\$ 900
Pair Louis XV carved and gilded fauteuils (Frank Schnitler)	800
Flemish early Renaissance tapestry, <i>The Story of Rome</i> , 16th century	1,300
South Persian millefleurs rug, 17th century (H. B. Russell, Jr., Agent)	1,050
Total for Sale	\$39,572

American furniture and silver, property of various owners consigned by Albert J. Hill dispersed on March 12, at American Art Association-Anderson Galleries:

Early American silver flat-topped tankard by Peter van Dyck, New York, N. Y., 1680-1750 (C. H. Smathers)	\$1,500
Early American silver baptismal bowl by John Hastier (Clapp & Graham)	2,000
Carved mahogany block-front secretary, Rhode Island, 18th century (R. H. Bach)	1,250
Chippendale carved mahogany bombe scrutoire with cabinet top, Rhode Island (?), 18th century (F. S. Martin, Jr.)	1,050
Total for Sale	\$18,677

Paintings and art property of the late Marie Louis Paterson dispersed on March 17, 18 and 19 at Parke-Bernet Galleries:

A Noble Venetian: Portrait of the Artist by Meissonier (Frank Schnitler)	\$3,800
A Fete Day at Zurich by Turner (Knoedler & Co.)	1,600
Les Denicheurs Toscans by Corot (A. Nisbet, Agent)	3,900
Saint-Nicolas-Les-Arras: Au Bord De La Riviere by Corot (Frank Schnitler)	5,600
The Snake Children by Romney (H. E. Russell, Agent)	5,000
Sir John Campbell by Gainsborough (Frank Schnitler)	2,900
Miss Helen Currie Laing by Raeburn	3,700
Mrs. Burroughs by Gainsborough (Capt. Daniel Sickles)	2,100
Squire J. B. Heath by George Morland (L. J. Marion, Agent)	1,500
Pair carved spinach Jade table screens (Charles Nott)	2,400
Carved Mutton-Pat Jade covered vase (Charles Nott)	1,200
Carved white Jade two-handled vase with cover, Ch'en-lung (Charles Nott)	1,600
Iron red and yellow porcelain ginger jar, Ming (L. J. Marion, Agent)	1,000
Pair blue and white Hawthorn ginger jar, K'ang-Hai (Benjamin Rosenthal)	1,120
Total for Sale	\$80,452

Bronze statuettes from the collection of the late Marchese Edoardo Albites, sold on March 19, at American Art Association-Anderson Galleries:

Bronze statuette of a warrior, Etruscan (Prof. V. G. Simkhovitch)	\$ 100
The Flying Mercury, original "cire perdue" sketch in bronze by Giovanni da Bologna (Mr. J. H. Gilbert)	225
Dancing Faun, bronze statuette by Francesco da Sant' Agata (Frank Schnitler) ..	140
Total for Sale	\$3,572

Books and manuscripts sold at the Gaige, Joiner et al sale on March 22 at American Art Association-Anderson Galleries:

American Revolution Broadside, an authentic account of the taking of the two fortresses of Ticonderoga and Crown Point (1775) (B. Fridenberg)	\$ 250
140 letters from Joseph Conrad to Richard Curie (Carnegie Book Shop)	480
An unrecorded issue of the Declaration of Independence, printed by Hugh Gaige (1776) (Gabriel Wells)	400
Total for Sale	\$5,229

Etchings, drypoints and lithographs sold at the Davis et al sale on March 24, at American Art Association-Anderson Galleries:

The Stag at Sharkey's by George Bellows ..	\$ 835
La Galerie, Notre Dame by Charles Meryon (Lewis B. Fox)	210
Christ Healing the Sick (Hundred Guilder Print) (Andrew J. Blake)	800
Total for Sale	\$6,022

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